

**Colour, Space and Environment: An Investigation of Repetition through the  
Aestheticisation of Consumer Culture**

by

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Submitted in fulfillment of the requirements for the degree of Doctor of  
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May 2007

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## **Abstract**

This research project investigates the aesthetics of consumer culture through an exploration of the use of visual images based on the principle of repetition and mass-production. Incorporated in this are the notions of similarity and difference. Our consumer spaces are filled with an extensive range of products that have been mass-produced in a variety of colours that play a significant role in stimulating our senses. These colours also play a prominent role in the consumer's decision to purchase goods and services. Repetition and similarity, difference and variation are the characteristics of this mass culture; they provoke a response and act as a catalyst for communication. These aspects of advertising stimulate our visual experience, affecting our moods and emotions and creating the illusion of values and choices.

The works in this project act as a metaphor for the consumers' experiences of confusion when they are confronted with the repetition of similar images in mass-production and advertising. The works are focused on viewer experience and offer a multi-dimensional visual aesthetic. They have been created in order to mirror the consumer's relationship to the repetitive imagery of mass-production, where colour is purposely used to affect their sensations, desires and obsessions. The installations incorporate existing published material from mass media and advertising where the images are deliberately selected to evoke a sense of familiarity. The work prompts the viewer to recall memories and experiences of choosing and buying items from thousands of varieties of products.

The project establishes correlations between repetition, similarity and difference as they contribute to the variety of visual messages in advertising. The repetition of the same images, in each installation, refers to the established methodology of mass production. Other aspects that provide a fundamental context for the project are the study of colour psychology in relation to the consumer and environment, and the theories of colour contrast and harmony as formulated by Johannes Itten.



The key artists within the research context are Yayoi Kusama, who uses the repetitive element in producing accumulative and infinite effects; Sol Lewitt, in relation to his exploration of repetitive geometric systems that produce variable composition and forms; Andy Warhol and Allan McCollum, with their method of mass production and the use of popular mass produced images; Liam Gillick and Daniel Buren, with their repetitive grid formations of transparent material and the exploration of colour reflection in creating environmental installations.

This project's contribution to the field of installation art has been to create experiential environments that can evoke complex multi-sensory responses to the colours and images of advertising. Both the repetitive colours and images create visual fragmentation and produce the sense of similarity and difference. Every installation represents the aesthetic of repetitive image/form and shows how colours can stimulate and act upon our senses. The overall aims and outcomes of the work seek to reproduce the visual, aesthetic and psychological experiences of consumers as they interact with, and enjoy, the temptations and pleasures of the retail environment.

## **Acknowledgements**

I am deeply grateful to my supervisors Professor Jonathan Holmes, Dr. Mary Scott and Mr. Milan Milojevic for all their unfailing guidance, support and encouragement throughout the research project. I would also like to thanks to Janet Counsell, Patricia Scott, Ona Kaukenas, Dr. Alias Mohd Yatim and especially to Prof. Jonathan Holmes for their interest in reading, comments and editing skills. Many thanks also to my lovely wife Siti Fazlina Isnin for her patience, support and understanding throughout the course. Finally, I also wish to thank John Robinson, Adrian Reid, Richard Skinner, my sisters – Ashidawati Sedon, Nor Hudah Sedon and Norliza Sedon, and my wife Siti Fazlina Isnin for their help with the installation of the submission.

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## CHAPTER 1 – CENTRAL ARGUMENT

### Introduction

Consumer culture today is a complex system of captions, images and numbers that targets specific gender or people's groupings. Colours that are set in text, line, shape and form act as a true catalyst for communication, interactiveness and enable product designers and packagers to manipulate and inspire emotional responses, to shape our aspirations and to adjust the make-up our personality. Desire and obsession are the most important elements driving our consumer existence. 'Except for basic necessities, people don't buy product, they buy fantasy fulfillments...' <sup>1</sup> Everyday we choose and buy items from among thousands of varieties of products. Similarity and sameness, anonymity and stereotype, serialization and standardization are the characteristics of this mass culture that has changed the nature of contemporary life. They represent lifestyle and status symbols and the components of a system that controls consumer behaviour.

Our daily experience is being confronted by repetitive objects caused by mass industrial production which have both similarities and differences in appearance. This makes choice a very confusing activity. There are varieties of brands of similar products with different forms and prices. Usually, through experience, we move from one aisle to another, our eye traveling from shelf to shelf and product to product trying to choose something from the minute, repeated mass of products. Packaging also plays a pivotal role in the act of buying where 'consumer's reactions to products and brands are influenced by their evaluations of advertising'. <sup>2</sup>

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<sup>1</sup> Sydney Harris quoted by Farnham, E. S., *A Guide to Thermoformed Plastic Packaging*, Boston: Channers Books, 1972, p. 1.

<sup>2</sup> De Mooij, M., *Consumer Behavior and Culture*, Thousand Oaks: Sage Publications, 2004, p. 275.

Space - so full of variations in colour - plays a very significant role in stimulating the consumer's environment; colour can change the way we perceive both form and space. It arouses our senses and plays a pivotal role in the consumer's decision in the act of buying. The reality is that products are packaged not just to stand out on the shop or supermarket shelf, but to add style and to create a mood by which a product is '(re-) coded as a desirable psychological sign'<sup>3</sup> that signify the 'sign-values, as significance'.<sup>4</sup> Products are made attractive to our subconscious using combination of colours to stimulate perception, influence emotion and heighten consumers' awareness of their needs as well as to provoke a response that make us express our individuality. Don Slater wrote, 'We choose a self-identity from the shop-window of the pluralized social world; actions, experiences and objects are all reflexively encountered as part of the need to construct and maintain self-identity'.<sup>5</sup> Author Max Hollein also connects our purchasing of goods with identity, stating that 'purchasing is much more than the mere satisfying of everyday needs: it is the important ritual of public and communal life, through which identity is created and changed'.<sup>6</sup>

## Project Outline

Through the medium of screen printing this research project has examined visual colour perception in the context of contemporary consumer culture. This study has investigated how the impact of colour and repetition affects the design of three-dimensional space. The research has involved investigating how colour affects space and the environment visually and psychologically as well as how it influences emotions. Colour affects mood and influences behavior; sways thinking, changes action and causes reaction. As Julia Bird states, 'Colour plays an

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<sup>3</sup> Wernick, A., *Promotional Culture: Advertising, ideology and symbolic expression*, London: Sage Publications, 1991, p. 30.

<sup>4</sup> Lury, C., *Consumer Culture*, Cambridge: Polity Press, 1996, p. 69.

<sup>5</sup> Slater, D., *Consumer Culture & Modernity*, Cambridge: Polity Press, 1997, p. 85.

<sup>6</sup> Hollein, M., 'Shopping', *Shopping: A Century of Art and Consumer Culture*, Ostfildern-Ruit: Hatje Cantz Publishers, 2002, p. 13.

important role in creating a look, style or mood and can be used to unify, highlight, dramatize and, when necessary, to hide or disguise'.<sup>7</sup>

The aim of this research has been to create a series of environments that reflect the habit, personality and life style of the consumer and in which the viewers will experience how colours and mass-produced images, in specifically constructed spaces, will interact, will stimulate perception, will communicate and will influence emotions. As Andrew Wernick writes, 'We are bombarded with images which convert consumer goods and services into seductive tokens of psychological and social value'.<sup>8</sup> The works also reflect the development of my understanding of the concept of repetition and mass-production and their correlations to the environment of mass culture in everyday life.

The project is concerned specifically with the idea of the aestheticisation of consumer culture through its representation as follows:

- To construct visual aesthetic based on the principle of repetition and mass-production utilising subjects from mass media and products of mass consumption.
- To create a metaphor of the repetitive experience of mass culture environment through complex visual installations.
- To explore repetitive patterning by interplaying similarity and difference with the intention of understanding how these affect perception and bring about visual confusion.

The research project has been developed through a sustained visual investigation and refined through progressive reading undertaken within the context of Art, Mass Media and Mechanical Reproduction.

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<sup>7</sup> Bird, J., *Simple Style: relaxed interiors for the contemporary home*, London: Quadrille Publishing Ltd., 2003, p. 28.

<sup>8</sup> Wernick, A., *Promotional Culture: Advertising, ideology and symbolic expression*, London: Sage Publications, 1991, p. 92.

## Art, Mass Media and Mechanical Reproduction

Our culture is dominated by the mass media that has a prominent influence on our daily lives. Furthermore the mass media has had a profound effect on the nature of fine art, particularly where the use of 'machines of various kinds have played a crucial role in this social and technological transformation'.<sup>9</sup> According to John A. Walker there are:

three possible attitudes on the part of fine artists towards mass culture can be distinguished: positive (acceptance); negative (rejection); or an ambiguous or mixed response (there are some artists whose works stress the special qualities of their chosen medium but, simultaneously, exhibit characteristics reflecting the influence of the mass media).<sup>10</sup>

Artists like Andy Warhol choose imagery from the day-to-day world or common objects – the newspaper, the advertising and magazine photograph, for instance. As Warhol says: 'I just happen to like ordinary things...'<sup>11</sup> and 'I just paint those objects in my painting because those are the things I know best'.<sup>12</sup> Many of his works use readymade images from advertising and the promotion of consumer products such as Campbell's soup, Brillo soap, Heinz tomato ketchup, Kellogg's Corn Flake and Coca-Cola which signify the representation of the obsession with consumer goods. Warhol once expressed his philosophy in one poignant sentence, 'When you think about it, department stores are kind of like museums',<sup>13</sup> and he

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<sup>9</sup> Walker, J. A., *Art In The Age Of Mass Media*, London: Pluto Press, 1983, p. 9. In relation to this context, one significant aspect of technology was the invention of camera and photography in the nineteenth century. Walter Benjamin in his essay on "*The Work of Art in the Age of Mechanical Reproduction*", claims that photography changed the entire nature of art and the mechanical reproduction of art changes the reaction of the masses toward art. The main emphasis of Benjamin is that multiple reproduction result in the lost of the aura of the original work. However, he also concedes that the processes of reproduction are intimately connected with the contemporary mass movements. Benjamin, W., 'The Work of Art in the Age of Mechanical Reproduction' in Harrison, C. & Wood, P., *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Oxford: Blackwell Publishing, 2003, pp. 520-527.

<sup>10</sup> Walker, J. A., 1983, p. 22.

<sup>11</sup> Quoted by Karp, I., 'Andy Starts To Paint', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 91.

<sup>12</sup> Ibid, p. 122.

<sup>13</sup> Quoted by Goldsmith, K., 'Success Is A Job In New York', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 76.

continued to say that 'Pop art is a way of liking things'<sup>14</sup> and 'Business art is a step that comes after art. I started as a commercial artist, and I want to finish as a business artist'.<sup>15</sup>

The use of screen printing as the method of his production enables Warhol easily to manipulate the images in many different ways, with infinite variations. The nature of this mechanical process also allowed production of multiple identical images to be produced and enabled Warhol to expand his output quickly; as he says, 'Ever since I was a kid I've wanted to live as fast as I could, so I always try to find ways to do things faster'.<sup>16</sup> John A. Walker explained about the nature of screen printing in relation to the varying effects that can be produced, 'One silkscreen can generate hundreds of identical images but variations of tone, color and design can also be introduced by varying the hues, the quantity of ink, the pressure of the squeegee, the placement of images and registration'.<sup>17</sup>

Warhol's signature style used repetitive images in variations of strong and vibrant colour combinations. He says: 'The artificial fascinates me, the bright and shiny'.<sup>18</sup> He uses colours to create the visual beauty through the concept of repetition and variation that represent the aesthetic of consumer culture or in other words the explosion of colours are more about celebrations that devoted to the 'arousal of free-floating desire'.<sup>19</sup>

Repetition and variation are major characteristics of Warhol's works and he describes his mechanical reproduction process as the "same image but slightly

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<sup>14</sup> Quoted by Hickey, D., 'Andy And The Dreams That Stuff Is Made Of', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 12.

<sup>15</sup> Quoted by Goldsmith, K., 'Success Is A Job In New York', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 70.

<sup>16</sup> Quoted by Goldsmith, K., 'Success Is A Job In New York', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 41.

<sup>17</sup> Walker, J. A., *Art In The Age Of Mass Media*, London: Pluto Press, 1983, p. 36.

<sup>18</sup> Quoted by Dalton, D., 'America The Beautiful', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 134.

<sup>19</sup> Williams quoted by McCracken, G., *Culture And Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*, Bloomington and Indianapolis: Indiana



different each time'<sup>20</sup>; he continues, explaining that 'I started repeating the same image because I liked the way the repetition changed the same image. Also, I felt at the time, as I do now, that people can look at and absorb more than one image at a time'.<sup>21</sup> David Dalton argued that 'The repetition [in Andy Warhol's art] implied mass production and mimicked the assembly-line object'.<sup>22</sup> Through his studio which he called 'The Factory', he embraces the concept, function and production of 'factories, with many hands producing work that would appear under a single signature'.<sup>23</sup> Moreover, he says that 'The reason I'm painting this way is that I want to be a machine'<sup>24</sup> and the mechanical characteristic of 'the screen process simulated the commercial necessities of repetition and multiplicity which are to be found in the ad/mass world'<sup>25</sup> where the medium itself signifies the content of the message. On the other hand, his method of mechanical reproduction is also 'a way of making production more economical'<sup>26</sup> which is the simplest, cheapest and most straightforward technically.

Another artist who employs the principles of mass-production is Allan McCollum who explores the elements of repetition and mass-production. In his case, in works such as *Over Ten Thousand Individual Works* [1987-88], hundreds of mass-produced objects were collected from which rubber moulds were cast. This allowed him to combine copies cast from these objects to create thousands of like but unlike new sculpture. The individual works, when massed together, draw attention to their similarities. McCollum's intention is to create 'an aesthetic object that remains unique but is purged of individual identity'.<sup>27</sup> The method of his mass

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University Press, 1988, p. 26.

<sup>20</sup> Quoted by Dalton, D., 'Matinee Idols', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 174.

<sup>21</sup> Quoted by Karp, I., 'Andy Starts To Paint', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 103.

<sup>22</sup> Dalton, D., 'America The Beautiful', *Andy Warhol "Giant" Size*, London: Phaidon Press Limited, 2006, p. 126.

<sup>23</sup> Mercurio, G. & Morera, D., *The Andy Warhol Show*, Ginevra-Milano: Skira, 2004, p. 57.

<sup>24</sup> Quoted by Mercurio, G. & Morera, D., *The Andy Warhol Show*, Ginevra-Milano: Skira, 2004, p. 19.

<sup>25</sup> Finch, C., *Pop Art*, London: Studio Vista, 1973, p. 96.

<sup>26</sup> Ewen, S., *Captains of Consciousness*, New York: McGraw Hill Book Company, 1976, p. 23.

<sup>27</sup> Quoted by Richard, F., 'Allan McCollum: Friedrich Petzel Gallery', *ArtForum*, Jan. 2001, p. 136

production which directly deals with repetition and multiplication serves to marginalise variation in production. Craig Owens argued, 'This contradiction between difference and repetition is intrinsic to the serial mode of production itself a mode which proceeds from, but is not identical with, the mass production of commodities'.<sup>28</sup>

McCollum also works with the idea of ordinary objects and images of mass consumption from common place in everyday life - the images that that can be seen in advertising, promotion or mass media and the products that we use everyday and can be bought anywhere. He explained how the consumer spaces are surrounded by the mass produced products in the market place and how closely we are attached to them, 'Mass-produced products are everywhere, each but a sample of thousands...It is fascinating in these circumstances how attached we all are to objects and how emotional these attachments are, how impossible it is to separate ourselves from them'.<sup>29</sup> He goes on to say:

I think the artwork and the consumer good are both a kind of intentionally designed fetish; I believe that you can only reduplicate the fetish so many times before the accumulation begins to turn on you, and the fetish becomes your persecutor: this is why all mass-produced objects have a certain ominous presence. I might like to have a Sony video recorder, but to come face to face with *all* the Sony video recorders in the world would be a truly terrifying experience – this I'm sure of.<sup>30</sup>

The characteristics of repetition and variation of mass produced products in consumer space create an active perceptual experience and visual confusion. At the same time they stimulate the illusion of values and choices or in other words they produce variations in emotional effects in different contexts. 'It can clarify a state of doubling (or doubts about the basis of identical) or produce the multiples (the loss of identity). It can be made to embody eroticism or convey the loss of

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<sup>28</sup> Owens, C., 'Allan McCollum: Repetition & Difference', *Art In America*, Vol. 71 No. 8, September 1983, pp. 131-132.

<sup>29</sup> Salvioni, D., 'Interview With McCollum And Koons', *Flash Art*, No. 131 Dec. 1986 – Jan. 1987, p. 68.

<sup>30</sup> Robbins, D. A., 'An Interview With Allan McCollum', *Art Magazine*, October 1985, p. 44.

eroticism...It can be a form of consumer display or the articulation of formal presence'.<sup>31</sup>

McCollum's work is conceptually similar to Andy Warhol's approach and, as a result, as McCollum has observed, the work becomes as 'a sign itself: a sign not only of the object as an object-in-the-world, but also as a particular type of commodity'.<sup>32</sup> In his book titled *Understanding Installation Art*, Mark Rosenthal argues that such work 'transports its viewers into a state of awe and wonder'.<sup>33</sup>

McCollum normally presents his works as a representation of modern capitalism's marketing strategies where 'in a parody of department-store display techniques, he presents rows of mass-produced objects that differ from each other only in color, thereby providing the consumer with an allusion of choice'.<sup>34</sup> This is the nature of mass produced products in consumer spaces that have a prominent impact, influence and contribution to 'the geometrisation of modern life'.<sup>35</sup>

### **Previous Works – subjects and ideas**

For the past 10 years my practice has been concerned with the issue of mass consumption and I deal with it through various aspects such as colour, repetition and mass production. The central medium used for expressing these concerns has been screen-printing along with the use of the photocopy. These processes have enabled me to manipulate and abstract my source material and through repetition to develop complex compositions and installations.

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<sup>31</sup> Yau, J., 'Repetition: Affinity and Difference', *Repetition*, Exhibition Catalogue, New York: Hirschl & Adler Modern Publication, 1989, p. 9.

<sup>32</sup> Salvioni, D., 'Interview with McCollum and Koons', *Flash Art*, Dec. 1986 – Jan. 1987, p. 66.

<sup>33</sup> Rosenthal, M., *Understanding Installation Art: from Duchamp to Holzer*, Munich: Prestel Verlag, 2003, p. 33.

<sup>34</sup> Heartney, E., 'Simulationism', *Art News*, Vol. 86 No. 1, January 1987, p. 134.

<sup>35</sup> *Ibid.*, p. 134.

Repetition is the most prominent aspect of my work, something that I cannot leave behind. It seems to be already structured in my head, and usually the composition formed is in grid formation. *Up and Down* is the combination of screen printing and collage, whilst *Name Tag – just name* is the combination of screen printing, photocopy images, paper collage and tag. In both works, the compositions are in formal vertical and horizontal grid formation. This format emphasizes the nature of consumerist society and capitalism which impact and influence our daily life to such a great extent. As Susan Sollins argued:

What kinds of spaces do we inhabit or experience? We look at one another or at ourselves and ask, “Who am I? Who are we? What are our similarities and differences? How do we identify ourselves?” We consume food and information; we exchange goods, services, or money. We all experience the daily impact consumerism – advertising, buying and selling – has on our lives.<sup>36</sup>

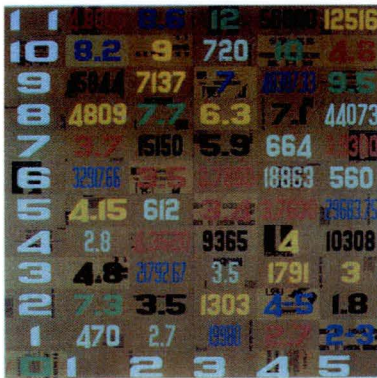


Fig. 1 - *Up and Down*, 1998

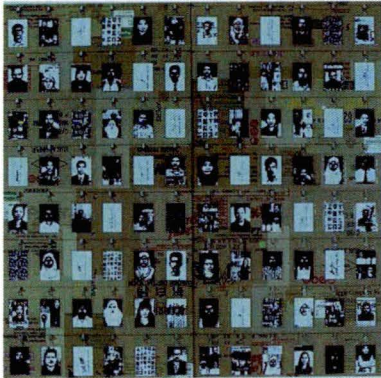


Fig. 2 - *Name Tag – just name*, 2000

*Up and Down* uses product prices as the subject. It represents the complexity that faces us as we try to choose between products in varied ranges and prices and in thousands of retail shops where a sense of mistaken identity or confusion making is deliberately created. As Robert Spector suggested, ‘...a strategy of competing strictly on price is fruitless — because *everybody* has a low price, or close enough’.<sup>37</sup> Every store or shop has a good offer: the products as well as the prices

<sup>36</sup> Sollins, S., ‘*Extending Vision*’, *Art 21: art in the twenty-first century*, New York: Harry N. Abrams, Inc. Publisher, 2001, pp. 8-9.

<sup>37</sup> Spector, R., *Category Killers*, Boston: Harvard Business School Press, 2005, p. 55.

are almost the same with only small marginal differences. In these circumstances, consumers find it almost impossible to resist the lure and temptation of the bargain prices even though we are often confused by the complex puzzle of repetition, similarity and difference in variations of sale promotions.

Repetition and variation (similarity and difference) are the modes that have dominated all my works: individual components are extracted and abstracted to create different characteristics. For example, the screen printing works *PBGGB-000-321* and *03-PGGBYG-000-131* are part of 65 paintings from ‘*Statement Series – True Colours*’ that use colours as the issue of interest in relation to the products. ‘Colours are the basic components or elements of our sensation of vision’.<sup>38</sup> The works comprised 15 different bar code compositions, repeated in different colours and combinations. The bar codings were collected from hundreds of different products and have been combined and repeated to produce the complete design. Every single composition is different and none of them are same, however the repetition makes colours and some codings appear several times. The works really challenged audience perception to find the similarity and difference between each painting in much the same way as we encounter mass-produced products in consumer spaces.

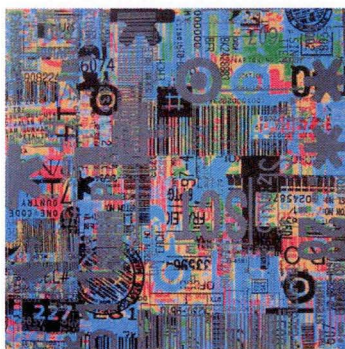


Fig. 3 - 03-PBGGB-000-321, 2003

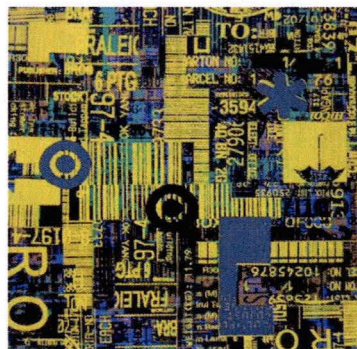


Fig. 4 - 03-PGGBYG-000-131, 2003

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<sup>38</sup> Ostwald, W., *The Color Primer: A Basic Treatise on The Color System*, New York: Van Reinhold Company, 1969, p. 17.



There is no doubt that colours arouse our senses, effect mood and influence behaviour. Products are packaged in repetitive mixes and varieties of colours that are made attractive to our perception and emotion. Back in the nineteenth century, the novelist Emile Zola celebrated the burgeoning consumer culture, describing the fictionalized version of the Bon Marché department store as ‘the riot of color, a street full of joy, a large open area devoted to consumerism where everyone could go and feast their eyes’.<sup>39</sup>

Mass production is another aspect that I have explored through my practice. The use of screen-printing and photocopying enable multiple identical images to be produced. The nature of this mechanical process also allowed production of mass produced images in almost infinite quantities and variations. *Take, Wear, Keep* is my on-going investigation of people’s interaction, emotion and behaviour. The audience is free to take the tag according to the instruction details stated on the tags. The work was composed of 100 panels that contained 200 columns and 800 tags. The bar code images on panels and tags are printed in different layers of images and colour combinations, whilst the black and white photocopy instructional text was placed on the back side of the tags.



Fig. 5 - *Take, Wear, Keep*, 2003 (installation detail)

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<sup>39</sup> Quoted by Spector, R., *Category Killers*, Boston: Harvard Business School Press, 2005, p. 85.

Repetition and variation are the major characteristics of this work. The accumulative repetition of mass produced images in almost identical colour and appearance produces an illusion of ambiguous overall effect because ‘everything is a copy, or a copy of a copy...’<sup>40</sup>

Through my observation, almost every audience takes a few seconds to look at the tag images on different columns before they pick up the tag that they like. In other words, every audience likes to choose even though they are not really sure or are confused by the repetition and accumulation, combination and variation from hundreds of coloured tags. This is a kind of interesting experience to see how people react, behave and express their emotion during the interaction process. Through this work, I came to the conclusion that confronted with repetition and variation in mass produced images or products could be a truly perplexing experience.

### **The Significance of the Project**

The project bases its significance on the creation of new or varied strategies employed to explore and expand the representational context of aestheticisation of consumer culture through the principle of repetition and mass production. The emphasis on this context finds similarities with other contemporary practices by artists working with similar subjects, but the project differs because of its emphasis on creating an environment and visual aesthetic based on colour theory and colour psychology. It has been developed with systematic calculations and combinations being made that are based on the concepts of repetition and variation. The project also incorporates an investigation of the part played by colours, images, format, technique, material and method of production in highlighting the central objective which is to express the nature of visual consumption that dominates the consumer space.

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<sup>40</sup> Jean Baudrillard quoted by Lury, C., *Consumer Culture*, Cambridge: Polity Press, 1996, p. 69.

Colour has been investigated in order to demonstrate how it affects perception as well as the actual space, and how it influences our emotions psychologically. These are prominent elements in the création of retail spaces stimulating the illusion of values and choices.

This research project has also enabled me to push myself beyond my ordinary working environment, and has taught me how to approach the concept of mass-production more practically. For instance, the practical investigations have enabled me to develop efficient methods of printing that incorporate a range of process variation and registration techniques which I believe are valuable not only to the development of my own practice, but also to the broader context of fine art.

### **Major Development within the Practical Research**

The projects investigated were divided into three stages, where each of them emphasises different aspects of colours and spaces in creating the environments. Investigations were undertaken using screen-printing techniques with the outcomes formalized in mixed media installations. All the project developments were exhibited during the research period by means of regular solo and group exhibitions. Because the works are quite large in size, I needed to use exhibition opportunities to trial and to configure the technical aspects of the installation of each work.

The project began with the idea to create a neutral environment through the concept of infinite combinations and variations. The objective was to produce pleasant surrounding through the development of thousands of possible combination of images and colours. While colour is very significant in this project, I also had to think about how to create something that can be combined in many different ways. In this particular context, quantity is the critical aspect which I had



to decide; how many images, colours, bar codes and what type of signs that can be used. I also had to formulate all the possible combinations within these elements.

'*Packages*' offered possibilities of altering and manipulating the viewer's perception within the space. Every 'package' is the same; made of the same material, same size and contains similar images, sign and code. However, every single 'package' is unique; different image, signs, codes and colours, with no one identical. The connection between similarities and differences challenges the audience to determine the uniqueness among thousands of repetitive forms. The used of brown background formulate to neutralized all colours and encouraged the feeling of soft pleasant surrounding. The brown colour also reflects the colour of cardboard boxes and wrapping papers that normally are used in packaging.

As the colours play a significant role in changing perception and emotion, I wanted to create a space using translucent material which could infuse and blend the surroundings through different colour tones. Working with the idea of mass production was really a challenge to me. I have to make the right decision particularly on the aspect of size and material because 'costing' is the most crucial aspect. I had to calculate every possible amount by making sure that it is within my affordable means. For these projects, I used plastic film as a major material through exploration of monochrome colours which are white (*Best Buy*) and orange (*Stocktake Sale*), and they were exhibited in a solo show '*Screen*', Side Space Gallery, Hobart.

Basically both works used the same images but from different fragmented parts and vary in sizes which are arranged in different layers. The psychological properties of colour create strong contrasts of expressions and emotions within the works. These works are a precise example on how the repetitive images in different sizes, layers, combinations and colours could change spaces, appearance and create different moods and feelings.

In white space (*Best Buy*), the background, covered by black and white images, is printed on paper. The white layers of different repetitive images create a sense of ambiguous space and a confused feeling suggested by density and detailed surfaces. The influence of white monochromatic colour suggested an overall relaxing and harmonious environment. The transparent characteristic of plastic creates both reflection and illusion within the space. The surrounding is totally contrasted to the orange space (*Stoketake Sale*) in which I used the combination of images and fluorescent lights to create stronger intense colour. The space is infused by the reflection of glowing orange light that bounced off the wall (layers), floor and ceiling. In this work the audience experience how bright orange transforms space physically and how the warm illusionistic feeling affects the viewer psychologically.

After producing three works based on open space, I decided to create a more interactive surrounding through physical engagement of the audience. The idea was to create colourful or multi coloured works, through which people can walk between the layers of images or walk through long narrow corridors. All the projects in this stage used more recognizable images and some of them were taken directly from advertising with only small adjustment and modification rather than the abstracted imagery in earlier works. I wanted the projects to represent a closer physical association to daily experience in consumer spaces.

Colours have the unique ability to create emotional appeal as well as to hold pleasant associations with taste and smell, which influence desire. In another work (*Iced Donuts*), I wanted to evoke a sense of happiness, enjoyment and fun from combination of multi-coloured images. I used the image of a donut as a subject matter to represent temptation of colours in certain objects or products that influence our impression and reception. The strategy to compose colourful multi-layered images on plastics and coated paper improves the colour impression and engagement with the eye, which stimulates the space into a kind of 'fun environment'. The audience can walk between the layers from different directions

through a narrow empty space in between that exposes them to various reflections and dimensions of visual experience.

From covering the wall and the space in-between, I moved to the idea of covering the whole space including the floor and ceiling (*Buy 1 Get 1 Free*); a totally enclosed space. I wanted the audience to experience how repetition and mass produced images that are arranged in different coloured spaces influence and change one's perception.

The images in this work were extracted from shoe advertisement completed with the brands, models and prices. This work directly provoked the audience to determine the similarity and difference among thousands of repetitive images in three different inter-locking narrow corridors; red, green and yellow. The properties of different colours significantly affect our aesthetic dimension as we experience confronting varieties of similar products in various colour combinations, designs and prices.

The project ended with another work that experimented with light (*Big Brand Savings*). However, in this particular work, the lighting functions as a tool to form a cast shadow from the images on the ceiling to the wall in narrow corridor. This work can be seen as an opposite to the earliest series in which I started to build the environment by covering the walls, where the installation is a totally enclosed space and images are on the floor and ceiling as well. Basically, the idea was to create a surrounding from thousands of repetitive images through a combination of images and cast shadows. The contrast combination that occurred between multi-coloured images on the floor and ceiling with the cast shadow images on the wall created an interesting harmonious surrounding. The characteristics of cast shadow formed an illusionistic representation to the actual images. However, this work really needs a specific space which has a high ceiling because the perfect cast shadow only can be created by placing lighting away from the images.

This research project has combined a range of interconnected approaches in order to visually explore the relationships between colour, repetition and mass production as well as the elements of similarity and differences in creating the environment. Actually, all the projects have the same characteristics in that they are designed with a flexibility that can be rearranged, reconfigured and combined in many different ways. The accumulation of thousands of repetitive images transformed the spaces into multi sensory immersive environments that influence the complex visual perceptual experience within the space. This is at very centre of my investigation.

## **CHAPTER 2 – CONTEXT**

### **Related Theoretical Ideas**

#### **Introduction**

This section will discuss the theoretical ideas in relation to the context of my project. The theory of colour contrast and colour harmony by Johannes Itten provides a fundamental reference to my colour combinations and colour designs. I also look at the aspect of colour psychology and how it affects us generally and how it influences consumer emotion. The other aspect of my discussion is the concept of repetition in relation to the elements of similarity and difference and how this is connected to our experience and expression.

#### **Itten's Theory: Colour Contrast and Harmony**

Johannes Itten developed a new kind of colour circle that changed the way colour was seen. His colour circle and seven contrasts took into consideration the subjective feeling that associated objective colour with the psychic and emotional value of colour. He explained the importance of colour in our lives in the following way: 'Color is life, for a world without color seems dead ... The word and its sound, form and its color, are vessels of a transcendental essence that we dimly surmise. As sound lends sparkling color to the spoken word, so color lends psychically resolved tone to form'.<sup>41</sup> Colour aesthetics can be approached from three points. They are: impression (visually), expression (emotionally) and construction (symbolically), and every artist has to emphasize one or another of these aspects. As Itten said:

Symbolism without visual accuracy and without emotional force would be mere anemic formalism; visually impressive effect without symbolic verity

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<sup>41</sup> Itten, J., *The Art Of Color*, New York: Reinhold Publishing Corporation, 1962, p. 13.

and emotional power would be banal imitative naturalism; emotional effect without constructive symbolic content or visual strength would be limited to the plane of sentimental expression.<sup>42</sup>



Fig. 6 - *Colour Circle*

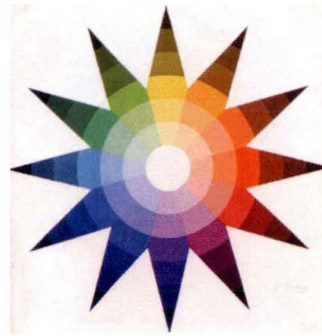


Fig. 7 - *Colour Sphere*

In order to express the attention of those aspects more precisely, Itten developed a systematic strategy and application for colour combinations, leading to the colour contrasts and colour harmonies that he derived from his colour circle. And later on, he developed the colour sphere (the extension of the colour circle) that served to visualize the rule of complementaries, thus illustrating all fundamental relationships among colours, including the gradations of the twelve principal colours towards black and white. The colour circle is constructed to get the complementary colour or mixing to yield neutral grey because according to his experiment, the afterimage always turns out to be the complementary colour. ‘The eye posits the complementary color; it seeks to restore equilibrium of itself’.<sup>43</sup> According to the colour circle, the neutral grey can be produced; from two complementary colours and white, or from several colours provided they contain the three primary colours in suitable proportions, or in particular, any pair of complementary colours that contain all three primaries which are yellow, red, and blue. Itten said this is because ‘medium gray matches the required equilibrium condition of our sense of sight’.<sup>44</sup> And the physiologist, Ewald Hering explained:

<sup>42</sup> Itten, J., *The Art Of Color*, 1962, p. 17.

<sup>43</sup> Ibid., p. 21.

<sup>44</sup> Ibid., p. 22.

To medium or neutral gray corresponds that condition of the optic substance in which dissimilation – its consumption by vision – and assimilation – its regeneration – are equal, so that the quantity of optics substance remain the same. In other words, medium gray generates a state of complete equilibrium in the eye.<sup>45</sup>

## **Colour Contrast**

Through his research Itten developed and devised seven methodologies for coordinating colours utilizing the hue's contrasting properties. These contrasts can be varied according to the intensity of the respective hues by using light, moderate or dark values. Itten said: 'Our sense organs can function only by means of comparisons. The eye accepts a line as long when a shorter line is presented for comparison... Colour effects are similarly intensified or weakened by contrast'.<sup>46</sup>

Each of the colour contrasts<sup>47</sup> is unique in character and artistic value. The seven colour contrasts are the following: hue;<sup>48</sup> light and dark;<sup>49</sup> cold and warm;<sup>50</sup> complementary;<sup>51</sup> saturation;<sup>52</sup> simultaneous;<sup>53</sup> extension.<sup>54</sup>

## **Colour Harmony**

Colour harmony<sup>55</sup> refers to the combination of colour that meets without shape contrast: usually formed by composing similar chromas or different colours in the

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<sup>45</sup> Quoted by Itten, J., 1962, p. 21

<sup>46</sup> Itten, J., 1962, p. 35.

<sup>47</sup> Refer to Appendix B for more details on colour contrasts.

<sup>48</sup> The contrast is formed by the juxtaposition of different hues or combining pure colour.

<sup>49</sup> The contrast refers to the different degrees of light and dark value.

<sup>50</sup> The contrast is formed by the juxtaposition of hues considered as colder and warmer values.

<sup>51</sup> The contrast is produced by the combination of two colours that are diametrically opposite each other in the colour circle.

<sup>52</sup> The contrast is consisted in the opposition of brilliant and dull colours or between light and dark values.

<sup>53</sup> The contrast is formed when the boundaries between colours perceptually vibrate or eye simultaneously requires the complementary colour.

<sup>54</sup> The contrast is formed by assigning proportional colour areas of different sizes which are determined by their brilliance or the light value of the hues.

<sup>55</sup> Refer to Appendix B for more details on colour harmony.

same shades, ‘harmony implies balance, symmetry of force’<sup>56</sup> and Itten continues, ‘As a rule, the assertion of harmony or discord simply refer to an agreeable-disagreeable or attractive-unattractive scale’.<sup>57</sup> In other words, ‘Harmony = Order’.<sup>58</sup> Basically, all complementary pairs (dyads),<sup>59</sup> all triads<sup>60</sup> forming equilateral or isosceles triangles, all tetrads<sup>61</sup> forming squares or rectangles, and all hexads<sup>62</sup> forming hexagons in the twelve colour circle are harmonious combinations (fig. 8).

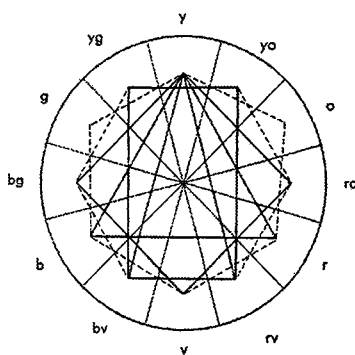


Fig. 8 - *Constructions for color harmony*

According to his studies, Itten also found that harmonic colour combinations can be very personal and subjective depending on the choice and juxtaposition of hues and also the proportional size and orientation of areas. He wrote:

There are subjective combinations in which one hue dominates quantitatively, all tones having accents of red, or yellow, or blue, or green, or violet, so that one is tempted to say that such-and-such person sees the world in a red, yellow or blue light. It is as he saw everything through tinted spectacles, perhaps with thoughts and feelings correspondingly colored’.<sup>63</sup>

<sup>56</sup> Itten, J., 1962, p. 21.

<sup>57</sup> Ibid., p. 21.

<sup>58</sup> Wilhelm Ostwald quoted by Itten, 1962, p. 23

<sup>59</sup> Combining the complementary colours stand opposite each other in the colour circle.

<sup>60</sup> Three selected hues that formed an equilateral triangle or isosceles triangle.

<sup>61</sup> Two pairs of complements in the colour circle, which obtained a square and rectangle.

<sup>62</sup> Three pairs of complements which formed a hexagon shape that can be rotated within the colour circle to get different combinations.

<sup>63</sup> Itten, J., 1962, p. 25.



Itten preferred the criterion of harmony to be objective rather than subjective. He explained:

To discover all possible harmonies, we must catalogue the possible instances of order in the color solid. The simpler the order, the more obvious or self-evident the harmony. Of such orders, we have found chiefly two: namely the color circle of equal shade (colors of like brilliance or like darkness) and the triangles of like hue (that is, the possible mixtures of a color with white or black). The circles of like shade yield harmonies of different hues, the triangles yield harmonies of like hue.<sup>64</sup>

For him, it is important to use systematic colour relationships and to approach the colour aesthetics more precisely to represent the impression, expression or construction because colours and all their possible combinations form unique chromas and express different characters and aesthetic effects in colour design.

### **Colour: Consumer Psychology**

‘Nothing is within, nothing is outside, because what is within is outside’.<sup>65</sup>

‘Color is life; for a world without colors appears to us as dead’.<sup>66</sup> Colour is an integral fact of our existence and has such a paramount influence in our daily life and plays a very significant role to stimulate the consumers environment. ‘Color lives in the events of the visual process itself, and is a prelude to perception as well as one of its consequences’.<sup>67</sup> Everywhere that we look we find colour, in our clothing, furnishing, food, natural settings and even within our own personalities. Colour is an inescapable element of life; it affects everything we do. ‘Color thus

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<sup>64</sup> Ibid., p. 23.

<sup>65</sup> Goethe quoted by Mahnke, H. F., *Color, Environment, and Human Response*, New York: John Wiley & Sons, Inc., 1996, p. 10.

<sup>66</sup> Itten, J., Birren, F., *The Elements Of Color*, New York: Van Nostrand Reinhold Company, 1970, p. 8.

<sup>67</sup> Libby, W., *Color and The Structural Sense*, New Jersey: Prentice Hall Inc., 1974, p. 3.

has a continuous effect on us even if we pay no attention to it'.<sup>68</sup> It can affect in quite dramatic ways our emotion and our perception of the world we live in.



Fig. 9 - Target, Hobart



Fig. 10 - Centrepont, Hobart

Colours can be functionally defined by multiple criteria, which are psychological effects, aesthetic effects and visual effects. When a colour's associations relate to the product in a literal or abstract way, this is considered to be functional in the context of psychological effects. For example, green is usually used in the packaging of organic, healthy and natural products because of its association with tree, grass and nature. Pharmaceutical products also use green colour to represent clean, healthy and safe living. In the context of aesthetic effects, colours are composed to be harmonious, attractive and pleasing to the eye. At the same time, in visual effects, human eyes react to colour in many different ways. Some colours combination are advance to grab attention and render text legible, others recede.

Colours influence people and are associated with certain feelings and meaning. William James said, 'From a psychological point of view, the storage of a memory is the function of the number of associations. Each association becomes a fishing-rod with which we fish by mean of hook in deepest water of the subconsciousness'.<sup>69</sup> Whilst, Le Corbusier urged, 'Color is not descriptive but evocative; ever symbolizing...'<sup>70</sup> and John Gage observed that 'Colour has always

<sup>68</sup> Kupper, H., *Color: Origin System Uses*, London: Van Nostrand Reinhold Ltd., 1973, pp. 7-8.

<sup>69</sup> Quoted by Favre, P. -J., *Color Sell Your Package*, Zurich: ABC Edition, 1969, p. 48.

<sup>70</sup> Quoted by Birren, F., *Light, Color & Environment*, Pennsylvania: Schiffer Publishing Ltd., 1988, p. 53.

lent itself very readily to association and symbolizing...'<sup>71</sup> These associations are defined by six basic interrelated factors that influence the experience, called the 'Color Experience Pyramid'.<sup>72</sup> The pyramid with its levels of association is shown below:

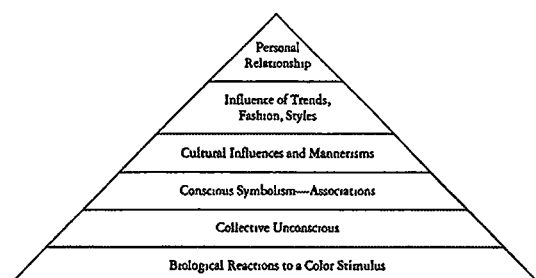


Fig. 11 - *Color Experience Pyramid*

J. C. Wheeler wrote about the associations to the affects and experiences of colour the following way:

Red says: I am bright, hot and loud. I'm used for stop signs and stop light, because people can see me from a long way off. Wear me when you feel full of energy, because I like to move around and make noise. When I am mixed with white, I turn into pink, and that calms me down and makes the girls like me. They use me for lipstick and nail polish, but everyone knows me in tomatoes, strawberries and fire engines.

Orange says: I, too, am bright, active and noisy, but not as common as red. People get tired of me very easily, and only use me in small quantities. I have a lot of fun, especially at Halloween, because I like to get into mischief. I'm sometimes hard to get along with, and I like a good fight with purple and red, so don't put us together. You'll find my tangy flavour in oranges and tangerines.<sup>73</sup>

The associations and emotions generated by colour vary from one person to another. However, the basic fundamental psychological properties of colour are universal, regardless of which particular shade, tone or tint is being used. Each of them has potentially positive and negative psychological effects that are created

<sup>71</sup> Gage, J., *Color and Meaning*, Berkely & Los Angeles: University of California Press, 1999, p. 262.

<sup>72</sup> The 'Color Experience Pyramid' was invented by Frank H. Mahnke, 1990.

<sup>73</sup> Quoted by Sharpe, T. D., *The Psychology of Color and Design*, Chicago: Nelson-Hall, 1980, p. 93.

depending on the relationships in the colour combinations. Psychological properties of the eleven basic colours<sup>74</sup> are as follows:

Red symbolizes physical strength, warmth, energy, passionate, desire, love, vitality, stimulation, and excitement. However it also represents defiance, aggression, intensity, extremes, strain and anxiety. Red is a very emotionally intense colour and its effect is physical.

Blue signifies intelligence, communication, trust, efficiency, peacefulness, relaxation, logic, calm, caring, reliability and reflection but it also suggests coldness, aloofness, lack of emotion, unfriendliness. Blue is the colour of the mind and it affects us mentally, rather than the physical reaction caused by red.

Yellow effects are optimism, confidence, self-esteem, extraversion, emotional strength, creativity, happiness, cheering and high spirits. Whilst, the negative effects are irrationality, fear, emotional fragility, depression, anxiety, suicide. In this case the stimulus is emotional; therefore yellow is the strongest colour, psychologically.

Green is the colour of balance. It represents harmony, balance, refreshment, universal love, rest, restoration, reassurance, environmental

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<sup>74</sup> The psychological properties of the eleven basic colours are the compilation from reading undertaken within the context of colour psychology by Itten, J., *The Art of Color*, New York: Reinhold Publishing Corporation, 1962, pp. 130-137; St.Marie, S. S., *Homes Are For People*, Toronto: John Wiley & Sons, Inc., 1973, pp. 346-351; Mahnke, F. H., and Mahnke, R. H., *Color And Light In Man-Made Environments*, New York: Van Nostrand Reinhold Company, 1987, pp. 11-16; Mahnke, F. H., *Color, Environment, and Human Response*, New York: John Wiley & Sons, Inc., 1996, pp. 60-66; Favre, J.-P. and November, A., *Color and Und Et Communication*, Zurich: ABC Edition, 1979, pp. 20-28; Jean-Paul Favre, J.-P., *Color Sell Your Package*, Zurich: ABC Edition, 1969, pp. 15-18; Halse, A. O., *The Use Of Color In Interiors*, New York: McGraw-Hill Book Company, 1978, pp. 27-28; Bird, J., *Simple Style: relaxed interiors for the contemporary home*, London: Quadrille Publishing Ltd., 2003, pp. 28-32; Birren, F., *Color & Human Response*, New York: Van Nostrand Reinhold Company, 1978, pp. 119-126; Birren, F., *Light, Color & Environment*, Pennsylvania: Schiffer Publishing Ltd., 1988, pp. 26-32; Sharpe, D. T., *The Psychology of Color and Design*, Chicago: Nelson-Hall, 1980, pp. 91-93; Pile, J. F., *Interior Design*, New York: Harry N. Abrams, Inc., 1995, pp. 268-271.

awareness, growth, equilibrium, hope and peace. Green also suggests boredom, jealousy, stagnation, blandness and enervation. Green has a strong affinity with natural and general well-being, symbolize hope and life.

Purple signifies spiritual awareness, containment, vision, luxury, authenticity, truth, quality, as well as introversion, decadence, suppression and inferiority. It has associations with royalty, time and space and the cosmos. Purple also suggests dramatic, sophisticated, imaginative, magical and mystery as well as sensual, feminine and romantic. Purple eases the mind and overactive glands, conveying elegance and artistic creativity.

Orange effects include the sense of physical comfort, warmth, security, sensuality, passion, abundance, fun and also deprivation, frustration, frivolity, immaturity. It affects us at both combination of the physical and the emotional level. Orange is associated with thirst and refreshment, an energy colour associated with movement.

Pink evokes physical tranquility, nurture, warmth, love and sexuality. It also represents inhibition, emotional claustrophobia, emasculation, physical weakness. Being a tint of red, pink also affects us physically, but it soothes rather than stimulates. Pink also gives a suggestion of sweet, romantic softness, gentleness and intimacy.

Grey effects which are psychological neutrality and lack of confidence, dampness, depression, hibernation, lack of energy. Pure grey is the only colour that has no direct psychological properties.

Black suggests sophistication, elegance, glamour, security, emotional safety, efficiency, substance, and the negative effects are oppression,

menace, heaviness, death, evil. Black is all colours, totally absorbed; dark and compact. It is the colour of authority and power.

White signifies hygiene, sterility, clarity, purity, cleanness, simplicity, innocence, efficiency and the negative effects are sterility, coldness, barriers, unfriendliness, elitism. White has the effect of absolute silence on our souls with full of living possibilities; give freedom and uncluttered openness.

Brown effects are seriousness, warmth, nature, earthiness, reliability, support, and it also conveys heaviness, lack of humor, and lack of sophistication. Brown has associations with the natural world, which brings sense of stability and alleviating insecurity.



Fig. 12 - Bird Eye, Steam Fresh Vegetable



Fig. 13 - The Gourmant, Cook Pack

Everybody has a palette that works best to support their personality and we will usually look and feel better in those colours; even more fascinating than that, there is no doubt that colours have a powerful effect on how we feel and how others respond to us. Colour is the basic building material of visual experience and plays a pivotal role in the consumer's critical decision; to buy or not to buy. However, it does not mean that we buy the product because of the colour itself, but take it as a whole. The colour and design give products a strong visual appearance, impression and association. 'The aesthetics of consumer goods, the glamour of things, creates



a synthetic environment of permanent desire and wanting to be desired<sup>75</sup> said Max Hollein. In modern living, people looking for something easy and fast. Frozen food (fig. 12) for example, serves as contemporary lifestyle indicator: cooking with microwave oven has become normal and popular and is clean, fast and easy, and saves time in preparing the food. The packaging design that uses warm yellow as a main colour really attracts attention and gives a good impression with the combination of texts and images in green, white and orange; it looks clean and fresh. Edward Booth-Clibborn explained:

Not only has packaging design become a sophisticated tool used by retailers to identify their products, it is also subtly appropriated by the consumers themselves as a way of expressing a lifestyle choice. ...Foods are packed not just to stand out on the supermarket shelf, but to add style to the dining-room; soft drink cans are designed to convey a sense of mood as well as flavour; medicines are made to look wholesome and health-giving.<sup>76</sup>

Whilst, Albert O. Halse reported:

Demand for new products and ideas are created by changing people's tastes. Subjected to constant bombardment by the media regarding what is "new" and "desirable", the average consumer finds it impossible to resist the lure of the latest fad.<sup>77</sup>



Fig. 14 - Bardot, Gripp, Prince & Portobello, Mossimo Clothings



Fig. 15 - Kids Squeeze Bottles

<sup>75</sup> Hollein, M., 'The Glamour of Things', *Shopping: A Century of Art and Consumer Culture*, Ostfildern-Ruit: Hatje Cantz Publishers, 2002, p. 203.

<sup>76</sup> Clibborn, E. B., *Packaging – Design For Today's Consumer Interface*, London: Internos Books Limited, 1996, pp. 6-7.

<sup>77</sup> Halse, A. O., *The Use Of Color In Interior*, New York: McGraw-Hill Book Company, 1978, p. 29.

The preference for one colour or another varies depending to the object and its surface quality. However, also the other factors which have influences are the consumer's age, culture, season, income and their domicile as well as the season in which the product is consumed. For example, light and bright colours are preferred by children and youth, which represent their active and energetic life. Whilst, rich and brilliant colours are favoured with adults, softer and less intense colours are preferred in old age.

Colours are important in both identifying object, in locating them in space and in re-identifying them. Products are made attractive to perception through our subconsciousness and colour combinations are selected to heighten consumer needs. 'The power attraction of colour is not only dependent on the colour and its luminosity but also the psychological effects which it automatically produces',<sup>78</sup> reported Jean-Paul Favre. Colour makes a difference in our everyday lives, which influence the acceptance or rejection of a product or service, even to the point of affecting what we buy and why we buy it. It is a fact that packaging is the ultimate product promotion and a good package will entice the consumer to buy something they might not necessarily want or need. 'Advertising leads consumers into temptation. Packaging is the temptation',<sup>79</sup> argues Thomas Hine. Whilst Tadashi Yokoyama suggested, 'Unexpected brilliant colours and varied patterns that appear during the process of unwrapping a package have always been a part of our aesthetic experience'.<sup>80</sup>

Products differ, but within the difference is sameness and often package play an important role to attract attention. Department store, supermarket and retail shop shelves are full with tremendous displays of varieties of products and purposefully designed to hook the shopper. Even though the different variety of products in different colour combinations creates a confusing environment, at the same time

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<sup>78</sup> Favre, P.-J., *Color Sell Your Package*, Zurich: ABC Edition, 1969, pp. 39-40.

<sup>79</sup> Quoted by Heller, S. & Fink, A., *Food Wrap: Packages That Sell*, New York: PBC International, Inc., 1996, p. 18.

<sup>80</sup> Yokoyama, T., 'Wrapping And Boxes', *Package Design In Japan*, Koln: Taschen, 1989, p. 10.



the colour mixtures formulate a sense of visual harmony that sustains and enhances the consumer's interest in the shopping experience. 'It is evident ... that color harmony must rest only on a corresponding vibration in the human soul; and this is one of the guiding principles of the inner need',<sup>81</sup> argued Wassily Kandinsky. Almost eighty years later, our shops reverberate with colour in ways unknown to Kandinsky, yet as Hans Oswald comments hypnotic use of colour and light plays on us in a similar way:

Light and colour and glamour radiate from thousands of display windows. Like invisible galleries of a gigantic exhibition, an uninterrupted series of huge plate glass windows, behind which luxury, fashion and taste have laid out their enticing advertising material, accompanies the pedestrian.<sup>82</sup>



Fig. 16 - Myer, Hobart



Fig. 17 - Woolworths, Sandy Bay, Hobart

Colour plays a significant part in packaging; they can disclose the components of a packet or product just as well as they give solace and pleasure in use. The fact that the package and its colour represent the most prominent element in the product design and play an important role in every act of purchasing. 'Packaging allows us to be aware of more of our sense, make us lazy in our perception of the world. We all glean information data to feed our knowledge but packaging can create desire for things',<sup>83</sup> said Daniel Mason.

<sup>81</sup> Quoted by Birren, F., *Color & Human Response*, New York: Van Nostrand Reinhold Company, 1978, p. 62.

<sup>82</sup> Quoted by Sykora, K., 'Merchandise Temptress: The Surrealistic Enticements of the Display Window Dummy', *Shopping: A Century of Art and Consumer Culture*, 2002, p. 130.

<sup>83</sup> Mason, D., *Experimental Packaging*, Switzerland: A Roto Vision Book, 2001, p. 13.

Colour and the appeal of various foods are also closely related. Colours hold strong associations with taste and smell, which influence our desire and appetite. The concept that the eyes are the first thing that must be persuaded or convinced before a food is even tried. Reds, yellows, orange, browns and greens appear the most appetizing colours for food, whereas blues, violets and greys generally far less so. For example, the use of bright red, orange and yellow in Ski Yogurt (fig. 18) express freshness, sweetness and juiciness of the creamy taste that possesses real appetite appeal.



Fig. 18 - *Ski D'Lite*, Yogurt



Fig. 19 - *Hungry Jack's*, Spicy Chicken Baquette

The contemporary package is designed to infiltrate the consumer's psyche on variety of social levels and appealing to shopper's lifestyle. Nowadays a functionally designed product is not just being mouth watering or thirst quenching but necessary for the physical, mental and spiritual. 'Food packaging representing a lifestyle is more than a protective container, it is a status symbol every bit as charged as Mercedes emblem or as commonly worn as the Nike swoosh'.<sup>84</sup> Colour is the strategy used by the manufacturer to ensure the engagement with the eye and the sense through their appealing. The use of plastic and transparent packaging for example improves the colour's impression and appeal of the goods that magnify the value and quality.

Our senses are most impressible to colour's effect and it releases reactions to attract attention that inspires trust and confidence that evokes positive associations. Colour forms the product's soul and stamps itself stronger and more effective than

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<sup>84</sup> Heller, S. & Fink, A., *Food Wrap: Packages That Sell*, New York: PBC International, Inc., 1996, p. 12.

any other factor in our mind and makes the product more easily identifiable. However, the purchasing decision is not just based on what a product looks like but on the idea of the quality or value and how consumers feel about it. The power of colour's appearance and attraction is the first step towards contact with the consumer. 'The medium is the message',<sup>85</sup> and Robert Opie explained, 'The two elements that contribute most to the product's visual image are a prominent colour (or colour combination) and, where possible, a distinctive shape'.<sup>86</sup> In other words, the function and appearance of colours are of great importance if the consumer's loyalty and the expanding market are to be achieved; colour is an essential element in relating to perception and emotion, creating the varieties of flavour and sensation for 'the spiritual and creative confession of our lifestyle society'.<sup>87</sup>

### **Repetition: Similarity and Difference**

'If something is boring after two minutes, try it for four, If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring but very interesting'.<sup>88</sup> This is what repetition is all about, the organizing principle of rhythmic structuring; often regarded with the notion of similarity and standardization as well as uniqueness and difference. Repetition is the main element of human experiences, which involves the 're-experiencing of something identical, [and] is clearly in itself a source of pleasure'.<sup>89</sup> As our daily life is always 'confronted with the most mechanical, the most stereotypical repetitions, inside and outside ourselves, we endlessly extract from them little differences, variations and modifications'.<sup>90</sup>

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<sup>85</sup> McLuhan quoted by Opie, R., *Packaging Source Book*, London: Macdonald & Co., 1989, p. 9.

<sup>86</sup> Opie, R., *Packaging Source Book*, London: Macdonald & Co., 1989, p. 11.

<sup>87</sup> Hollein, M., 'Shopping', *Shopping: A Century of Art and Consumer Culture*, 2002, p. 13.

<sup>88</sup> John Cage quoted by Phillips, L., *The American Century – Art & Culture 1950-2000*, New York: Whitney Museum of America Art, 1999, p. 149.

<sup>89</sup> Sigmund Freud quoted by Kavin, F. B., *Telling It Again and Again: Repetition in Literature and Film*, London: Cornell University Press, 1972, p. 1.

<sup>90</sup> Deleuze, G., *Difference and Repetition*, London: Continuum, 2004, p. xviii.

Repetition expresses the feeling of being identical but at the same time it also employs the characteristics of difference. ‘The present is always escaping us (time is passing); but on the other hand, we are never in anything but the present’.<sup>91</sup> We usually experience what we feel to be the same generally and structurally, and simultaneously, we are met at every aspect with nuances of difference. Baudrillard observed, ‘No object appears on the market today in a single type, but with a range of strictly marginal differences - of color, accessory, detail - which create the illusion of choice’.<sup>92</sup> Gertrude Stein explained how repetition and difference naturally related to our experience:

Existing as a human being, that is being listening and hearing is never repetition. It is not repetition if it is that which you are actually doing because naturally each time the emphasis is different just as the cinema has each time a slightly different thing to make it all be moving.<sup>93</sup>

Repetition presents the pleasure principal as ‘a generative mode as well as a provocative one’.<sup>94</sup> Through the form of similarity, repetition is a major strategy for producing emphasis, clarity, amplification or emotional effect. According to Rosalind Krauss, the copy or replication (or in other word similarity) is directly referring to repetition as she explained about repetition and its relationship to the grid in contemporary art practices:

Structurally, logically, axiomatically, the grid *can only be repeated*. And, with an act of repetition or replication as the “original” occasion of its usage within the experience of a given artists, the extended life of the grid in the unfolding progression of his work will be one of still more repetition, as the artist engages in repeated acts of self-imitation. That so many generations of twentieth-century artists should have maneuvered themselves into this particular position of paradox — where they are condemned to repeating, as if by compulsion, the logically fraudulent original — is truly compelling.<sup>95</sup>

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<sup>91</sup> Quoted by Kavin, F. B., *Telling It Again and Again: Repetition in Literature and Film*, London: Cornell University Press, 1972, p. 183.

<sup>92</sup> Quoted by Owen, C., ‘Allan McCollum: Repetition & Difference’, *Art In America*, Vol. 71 No. 8, September 1983, p. 132.

<sup>93</sup> Quoted by Kavin, F. B., *Telling It Again and Again: Repetition in Literature and Film*, London: Cornell University Press, 1972, p. 125.

<sup>94</sup> Yau, J., ‘Repetition: Affinity and Difference’, *Repetition*, Exhibition Catalogue, New York: Hirschl & Adler Modern Publication, 1989, p. 9.

<sup>95</sup> Krauss, R. E., *The Originality of the Avant-Garde and Other Modernist Myths*, London: The MIT Press, 1987, p. 160.

In relation to the repetitive effects, Warhol's silk screening method of industrial reproduction evokes the kind of copy and irregularity which simulated the commercial necessities of multiplicity that can be found in the advertising or mass world. The use of screen printing technique enables him to produce multiple identical images. He said, 'I think everybody should be a machine',<sup>96</sup> and 'I think it would be so great if more people took up silk screens so that no one would know whether my picture was mine or somebody else's'.<sup>97</sup> The nature of mechanical process allowed repetitive multiple versions of the images or products to be produced. In this particular context, Warhol noted how the repetition of mass produce manufactured products drives standardization, which creates equality and similarity in value and appearance in consumer spaces:

...You can be watching TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke too. A Coke is a Coke, and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same, and all the Cokes are good. Liz Taylor knows it, the President knows it, and you know it.<sup>98</sup>

However, the utilizing of mechanical processes of reproduction also contributes to a scheme of difference and variations, and introduces the idea that repetition without difference does not exist. Gilles Deleuze believes that repetition and difference have a reality that is independent of the concept of sameness, identity, resemblance, similarity or equivalence. This idea can be found in Warhol's explanation on the character of screen printing in relation to the context of his subject:

In August 62 I started doing silkscreen. I wanted something stronger that gave more of an assembly line effect. With silk-screening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you

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<sup>96</sup> Quoted by Alloway, L., *American Pop Art*, New York: Macmillan Publishing Co., Inc., 1974, p. 113.

<sup>97</sup> Quoted by Danto, C., 'Soup To Butts', *Art Forum*, September 2002, p. 52.

<sup>98</sup> Quoted by Mercurio, G. & Morera, D., *The Andy Warhol Show*, Ginevra-Milano: Skira, 2004, p. 67.

get the same image, slightly different each time. It was all so simple and quick and chancy. I was thrilled with it...<sup>99</sup>

Deleuze suggests that true repetition is closely tied to the idea of difference - every repetition contains its own uniqueness. He stated, '...repetition is a necessary and justified conduct only in relation to that which cannot be replaced. Repetition as a conduct and as a point of view concerns non-exchangeable and non-substitutable singularities'.<sup>100</sup> His conception of repetition is intimately connected with difference and possess to singularity, which multiply to develop variability. '...no two grains of dusts are absolutely identical, no two hands have the same distinctive point, no two typewriters have the same strike, no two revolvers score their bullet in the same manner...'<sup>101</sup> Deleuze explained, 'In simulacra, repetition already plays upon repetitions, and difference already plays upon differences. Repetitions repeat themselves, while the differentiator differentiates itself. The task of life is to make all these repetitions coexist in a space in which difference is distributed'.<sup>102</sup>

According to Deleuze, every idea relatively linked to the mode of difference and the representation of difference refers to the identity of the concept as its principle. On the other hand, the form of difference to each idea may be replaced or disguised by repetition. He said, 'The repetition of a work of art is like a singularity without concept, and it is not by chance that a poem must be learned by heart. The head is the organ of exchange, but the heart is the amorous organ of repetition'.<sup>103</sup> And he goes on to say:

Each art its own imbricated techniques of repetition, the critical and revolutionary potential of which must reach the highest possible degree, to lead us from the dreary repetitions of habit to the profound repetitions of

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<sup>99</sup> Webexhibits, 'Andy Warhol Marilyn Prints'. Retrieved from <http://webexhibits.org/colorart/marilyns.html>

<sup>100</sup> Deleuze, G., *Difference and Repetition*, London: Continuum, 2004, p. 1.

<sup>101</sup> Ibid., p. 29.

<sup>102</sup> Ibid., p. xviii.

<sup>103</sup> Ibid., p. 2.

memory, and ultimately to the [symbolic] repetitions of death, through which we make spot of our own mortality.<sup>104</sup>

## Related Art Practices

### Introduction

This section will highlight related art practices that have specific relation to the context of my project. In particular is the use of repetitive elements, consumer subjects,<sup>105</sup> mass production, grid formation and colour in relation to space and environment. I have chosen six artists that I found constantly explored the repetition elements in making large-scale installation. These artists are Yayoi Kusama, Liam Gillick, Andy Warhol, Allan McCollum, Sol LeWitt and Daniel Buren. Other artists that I have included in my exegesis are Do-Ho Suh, Elizabeth Gower, Sylvie Fleury, On Kawara, Masato Nakamura, Angela Bulloch and Olafur Eliasson.

From the beginning of the project, I have been looking at Kusama's installations especially in relation to the forms and elements that she has used in her work. The

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<sup>104</sup> Quoted by Owens, C., 'Allan McCollum: Repetition & Difference', *Art In America*, Vol. 71 No. 8, September 1983, p. 130.

<sup>105</sup> In relation to the use of everyday images and consumer goods (consumer theme), Tate Liverpool had organized an exhibition entitled '*Shopping: A Century of Art and Consumer Culture*' in 2003. The exhibition examined shopping as a dominant phenomenon of twentieth-century culture and the relationship between the display, distribution, consumption of commodities and contemporary art. Artists who participated in the exhibition were Barbara Kruger, Michael Landy, Andreas Gursky, Claes Oldenburg, Damian Hirst, Guillaume Bijl, etc. Although the exhibition draws on similar ideas and is relevant in the broader context of my research project, it also raises different fundamental questions. For example, Kruger's and Landy's works are more concerned about anti-consumerism; Hirst's ('*Pharmacy*') draws heavily on his recurrent themes of life and death, and the ready-made installation by Bijl ('*New Supermarket*') is an exact reproduction of a small supermarket – Tesco. In this particular context, I only focused on four artists - Andy Warhol, Allan McCollum, Sylvie Fleury and Masato Nakamura. These artists have been selected for inclusion because conceptual and formal aspects of their work clarify principal research concerns underlying the practical work undertaken within this research project (as illustrated in the context 'The Consumer Theme: subject and object' in this exegesis).



use of infinite, repetitive elements, multiple image reflection and the effect of colours in creating large scale installation has become the most important aspect and has been very significant in the development of my project. While looking at transparent material and colour reflection for use in creating environments, artists such as Gillick and Buren became significant to the project. Their coloured panels and repetitive geometric forms effectively transform the space into a glowing colour reflection environment.

Thinking about daily life images, consumer goods, reproduction and screen printing, an artist like Andy Warhol comes to mind. The use of common daily images, repetitive grid systems and the concept of mass production are the most important aspects in his work. McCollum is another artist who uses repetitive elements and mass production methods in the making of his art. Infinite variation of shape and form reflect the reality of repeated mass products in everyday life. Meanwhile, LeWitt's geometric repetitive system is very significant to my project because the production of infinitely variable compositions and forms is central of my practice.

### **Repetition and Accumulation**

Repetition is an element that has no boundaries, which can be explored in any directions and with infinite variations. Accumulation is an expansion of repetition and is created by reproduction and duplication of the same process, image and form. Artists like Yayoi Kusama have explored the themes of infinity, obsession and accumulation since the late 1950s. Kusama's primary motifs are the polka-dot and net patterns. She compulsively links and repetitively develops accumulation as an important part of her art. An example of her application of soft and subtle colour can be seen in *Infinity Net*, in which the monochromatic effect and the illusion of space between positive and negative patterns is particularly marked. It is a 33 feet long by 10 feet high white net painting that was exhibited in the Radich



Gallery, New York in 1961. She covered the wall completely with a white monochrome canvas, densely and completely covered with spiraling chains of tiny circular marks. She likened the net painting to the mark-making typical of action painting. 'I feel [she wrote] as if I was driving on the highway or carried on a conveyor belt, without ending to my death'.<sup>106</sup> She goes on to say:

This is like continuing to drink thousands of cups of coffee or eating thousands of feet of macaroni. This is to continue to desire and to escape all sorts of feeling and vision until the end of my days whether I want to or not.<sup>107</sup>

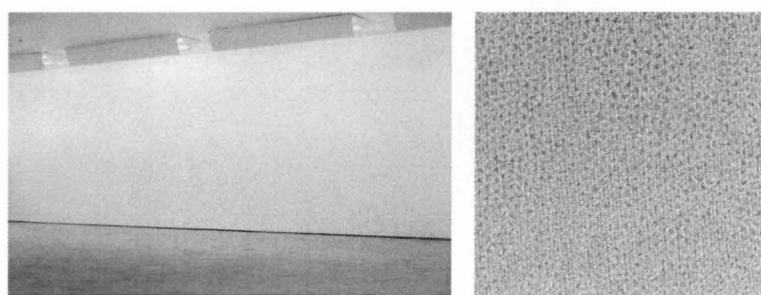


Fig. 20 - *Infinity Net*, 1961 (installation view and detail)

In works like *Infinity Net*, she employs endlessly accumulating patterns on a monochromatic background. The composition can be likened to a mural, which is obsessively worked from edge to edge with repeated interlocking motifs. There is no systematic application of stroke and composition. The chains of holes are linked together randomly and the spiraling pattern gives a sense of depth, spatiality and surface vibration to the work. Her pigments are subtly two-toned – a creamy colour covered by bright white. This colour combination gives a monochrome effect that confuses positive and negative pictorial space.

Kusama has put a lot of effort into visualizing her obsessive state of mind during the making process. For her the consistent pattern is 'repeated exactly in monotone

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<sup>106</sup> Hoptman, L., 'Down to Zero: Yayoi Kusama and the European "New Tendency"', *Love Forever: Yayoi Kusama 1958-1968*, Los Angeles: Los Angeles Country of Modern Art, 1998, pp. 47-48.

<sup>107</sup> Hoptman, L., *Love Forever: Yayoi Kusama 1958-1968*, 1998, p. 48.

like a gear of a machine'.<sup>108</sup> The painting comprises thousands of diminutive and intersecting circles of paint forming a continuous matrix of circular marks without composition, beginning, end, or focus. The time-consuming process of making became part of the work itself.

The technique that she uses creates a feeling of continuity and emptiness. Kusama presents complexity and subtlety within an overall minimal structure. Examples such as *Infinity Net* produce a sense of being overwhelmed - where viewers feel lost in a visual whirlpool of consuming form. One becomes aware of the complex relation the works have to the psychological agitations that the artist has experienced and suffered since childhood. Kusama said, 'I am always standing in the middle of the obsession against the passionate accumulation and repetition inside of me and am lost'.<sup>109</sup>

The effect of accumulation produced by the repetitive polka-dot motif is unique and mysterious particularly in the mirror room works in which her image is multiplied endlessly. Exploration of the reflection of images on mirrors has been the most prominent concern in *Mirror Room (Pumpkin)* and *Dots Obsession*. In both installations, the use of warm colour and multiple reflections of images have a strong role in influencing and changing our perception and emotion.

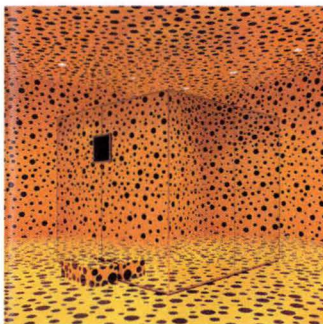


Fig. 21 - *Mirror Room (Pumpkin)*, 1991

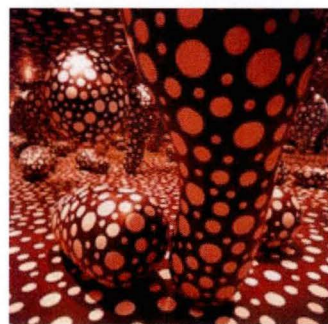


Fig. 22 - *Dots Obsession*, 1998

<sup>108</sup> Ibid., p. 48.

<sup>109</sup> Kimmelman, M., 'Yayoi Kusama: Early Drawing From the Collection of Richard Castellane'. Retrieved from <http://www.artsbma.org/kusamapr1.htm>

In Kusama's *Mirror Room (Pumpkin)*, the work is built to create a dizzying effect where the dots disappear into infinity. The room is bright orange and covered with a black polka dot pattern over the floor, walls and ceiling. In the centre of the space is a mirrored box, the size of a small room, with a small window. A mirror works as a device, which obliterates everything within the space - dismantling and accumulating, proliferating and separating. The accumulation of polka dots of different sizes creates an ambiguous sense of depth and an effect of visual hallucination. The dots and the audience alike, endlessly multiplied by mirrors, became part of the experience.

The artist has created an environment both strange and mysterious, one that evokes a strong psychological context. 'In these works, true synthesis occurs between the intangible mystery of the artist's unique perception and the sensory experience offered to others by her art',<sup>110</sup> explained Rhana Devenport. The installation suggests a kaleidoscopic mode of perception, in which the interior of the room contains unbounded and seemingly endless spaces and the repetitive accumulations of reflected patterns create an infinitely recurring environment. The space is physically and visually intensified further by repetition of black dots based on the artists system of accumulation. Kusama explained in *Manhattan Suicide Addict* (extract) 1978:

...A polka dot has the form of the sun which is a symbol of the energy of the whole world and our living life, and also the form of the moon which is calm, round, soft, colourful, senseless and unknowing. Polka dots can't stay alone, like the communicative life of people. Two and three and more polka dots become movement. Our earth is only one polka dot among the million stars in the cosmos. Polka dots are a way to infinity.<sup>111</sup>

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<sup>110</sup> Devenport, R., 'Yayoi Kusama – It Started From Hallucination', *APT 2002: Asia-Pacific Triennial Of Contemporary Art*, Exhibition Catalogue, Queensland: Queensland Art Gallery, 2002, p. 61.

<sup>111</sup> Hoptman, L., Tahehata, A., and Kultermann, U., *Yayoi Kusama*, London: Phaidon Press Ltd., 2001, p. 124.



Fig. 23 - *Aggregation: One Thousand Boats Show*, 1963

In *Aggregation: One Thousand Boat Show*, the artist applies the repetition of negative images. The structure of the composition and the dramatic quality of the black colour produced a very unique and mysterious effect. This work consisted of an eight-foot rowingboat and two oars covered completely with white phallic accumulations and 999 black and white poster size photo reproductions of the sculpture. Lynn Zelevansky wrote, 'Within these spaces images replicate themselves in a manner that gives the fullest expression to her abiding notion of infinite repetition'.<sup>112</sup> The room was totally covered by black and white boat images from floor to ceiling. The use of white images over a black background gives the impression of dramatic intensity, which is generated by the dark environment and the negative effect of white images as well as the contrast between the repeated images when compared to the real boat placed in the middle of the room.

Laura Hoptman has described the work in the following way:

...[T]he 999 black and white mural images dramatically created the frame of mind in which to view the real one. Both multiplication of the image and the multiplication of those curious phallic bumps were found to be hypnotic by the viewers... At the end of the hallway, lit by a white spotlight and waiting like a reward, was the original boat, beached in all its splendour, surrounded by its pale simulacra. Like seeing a movie star in person, the thrill of confronting this one-thousandth boat eloquently – if theatrically – argued for the superiority of the original over its eminently reproduction copy.<sup>113</sup>

<sup>112</sup> Zelevansky, L., 'Driving Image: Yayoi Kusama in New York', *Love Forever: Yayoi Kusama 1958-1968*, Los Angeles: Los Angeles Country of Modern Art, 1998, p. 25.

<sup>113</sup> Hoptman, L., 'Yayoi Kusama: A Reckoning', *Yayoi Kusama*, 2001, p. 56.

Like many artists working with repetitive elements, Sol LeWitt's works are based on repetitive geometric systems such as grids, parallels, and concentric circles which in combinations offer infinitely variable compositions. Repetition, accumulation, colour, space and environment are vital elements in his 'wall drawing' series. His works derive from simple ideas, but the impact is unpredictable and complex. Michael Kirby has suggested, 'Words or sketch or model may have the same concept as the show, but the results, in term of experience, are vastly different. I think it is very important to Sol's work that the experience can't be predicted, even by himself'.<sup>114</sup>



Fig. 24 - *Wall Drawing – All Combination of Arcs from Corners and Sides; Straight, Not-Straight and Broken Lines*, 1976

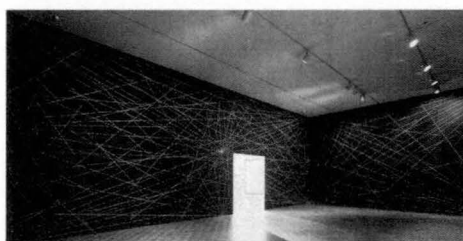


Fig. 25 - *Wall Drawing – Twenty-Four Lines From The Centre Of The Wall, Twelve Lines From Each Midpoint Of Four Sides, Twelve Lines From Each Of Four Corners To Points On Six-Inch Grid And Twelve Lines From Each Of Four Corners To Points On Six-Inch Grid*, 1976

In his works, *Wall Drawing – All Combination of Arcs from Corners and Sides; Straight, Not-Straight and Broken Lines* (1976) and *Wall Drawing – Twenty-Four Lines From The Centre Of The Wall, Twelve Lines From Each Midpoint Of Four Sides, Twelve Lines From Each Of Four Corners To Points On Six-Inch Grid And*

<sup>114</sup> Lippard, L. R., 'The Structures, The Structures and The Wall Drawings, The Structures and The Wall Drawings and The Books', *Sol LeWitt*, New York: The Museum of Modern Art, 1978, p. 23.

*Twelve Lines From Each Of Four Corners To Points On Six-Inch Grid* (1976), the subject is line which provides a simple starting point that, through different combinations, variations and directions, produces a powerful visual experience. The walls are black and are covered with white line drawings. The black wall closes the space in while the lines express activity and chaos, and at the same time it also demonstrates the 'systematic graffiti, graphic residues that refresh our attention to their settings'.<sup>115</sup> The use of white lines over a black background produces strong contrasts and the accumulation of repetitive lines over and over creates the feeling of sameness, continuity and an endless experience. Our eye runs along one line to another; creating a sense of never-ending movement: one tries to find the difference and the similarity from hundreds of repetitive line in different sizes and directions. Trevor Fairbrother wrote, 'He expects the formal elements of his conspicuously simple structures to function as the perceptible "grammar" of his work'.<sup>116</sup> Through this work, LeWitt presents complexity within a simple and minimal structure; emphasizing ideas over psychological expression and letting other people experience the ideas through their physical and visual form. He has explored repetition, accumulation and variation of a basic form and line in a variety of wall drawings.

In the case of the Australian artist, Elizabeth Gower, *All Life Long* (1984) is a work that employs collage using recycled material. The work was made up many layers of shredded magazines and promotional fliers. The three layers of tulle were full of fragmented coloured strips and applied acrylic paint and were hung from ceiling to floor along the full length of the space. The colours were strong and vibrant which produced an active optical experience. Our eyes running through the space follow the open rhythmical movement of repetitive shapes in different colours and sizes. '...The process, however, of accumulating, sorting, and piecing together small repetitive fragments to make a whole is still an important recurring

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<sup>115</sup> Baker, K., *Minimalism*, New York: Abbeville Press Publishers, 1988, p. 94.

<sup>116</sup> Fairbrother, T., 'Sol LeWitt's drawings and the art of "logical statement"', *Sol Lewitt Drawing 1958-1992*, The Hague: Haags Gemeentemuseum, 1992. (non-paginated).



aspect of the work. My work is abstract, very personal and reflective of fleeting memories and emotional turmoils and optimisms',<sup>117</sup> says Gower.

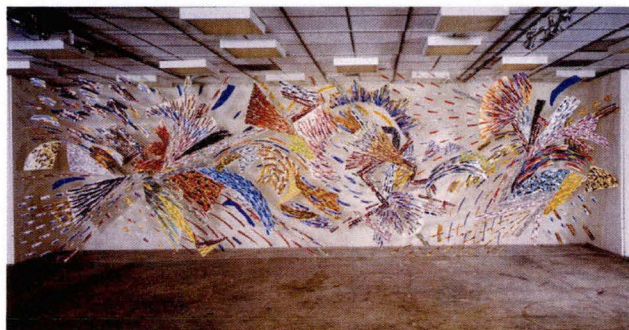


Fig. 26 - *All Life Long*, 1984

The accumulations of fragmented shapes that arranged in different direction created a rhythmic vibrations and whirling effect. As Jonathan Holmes reported, 'The showerburst shapes seem to force the eye out and across the work'.<sup>118</sup> Gower explained about the work:

Over a long period of time the work was laboriously built-up by layers of thin strips of shredded media pulp. It can appear to be both calm and chaotic, controlled and whimsical, weaving in and out of itself or abruptly congesting, fanning out or converging in.<sup>119</sup>

Repetition informs much of our daily life; we repeat our daily routine without realizing the details. The underlying themes of On Kawara works are repetition and continuous activity. For example On Kawara's series "*I MET*" and "*I Got Up*" are the documentation of the simple fact of his own existence in time. As Olle Granath wrote '...Self-evident actions that mark the boundary and the transition from unconscious to conscious, actions that are a necessary condition for all social life'.<sup>120</sup>

<sup>117</sup> Quoted by Holmes, J., 'Elizabeth Gower: All Life Long', *On Site*, Exhibition Catalogue, Hobart: Tasmanian School of Art Gallery, 1984, p. 13.

<sup>118</sup> Holmes, J., 'Elizabeth Gower: All Life Long', *On Site*, Exhibition Catalogue, Hobart: Tasmanian School of Art Gallery, 1984, p. 35.

<sup>119</sup> Quoted by Holmes, J., 'Elizabeth Gower: All Life Long', *On Site*, 1984, p. 14.

<sup>120</sup> Granath, O., 'A Point Between Life and Death', *On Kawara – continuity/discontinuity 1963-1979*, Stockholm: Moderna Museet, 1980, p. 9.

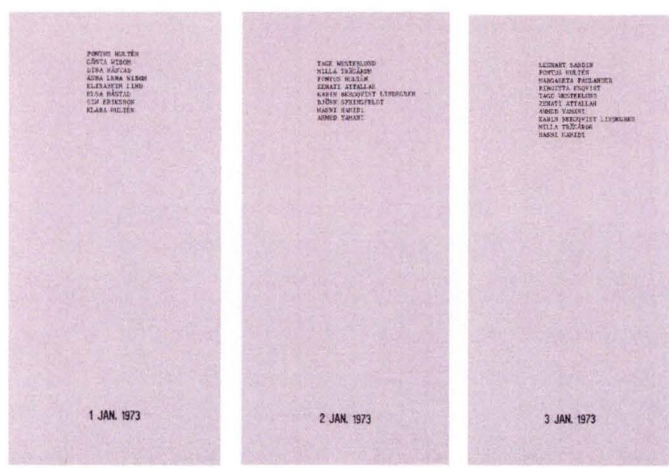


Fig. 27 - *I MET*, 197

“*I Met*” series was started in 1968 in Mexico City which contained the name of certain people Kawara met during each day and set down on separate sheets of paper with the date on each. Each sequence runs to the number of days the artist spent consecutively in one place, and is preceded by an extra sheet recording the locality. The series continued for several years and enabled the artist to record thousands of different names. The typewritten pages are sheathed in transparent plastic and assembled on loose-leaf binders.

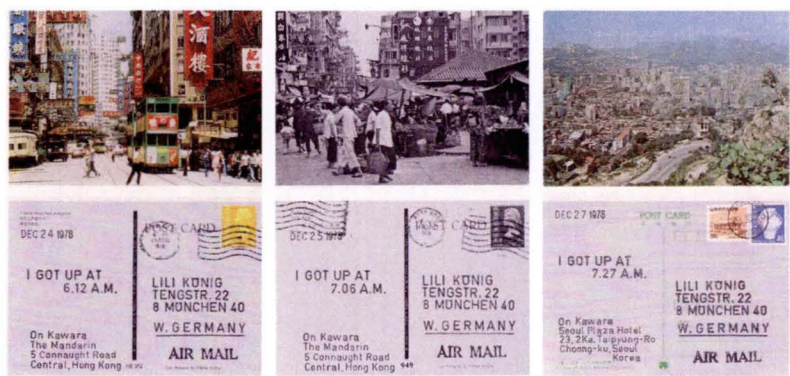


Fig. 28 - *I Got Up*, 1978

The “*I Got Up*” series was started in Mexico City in 1968 and continued until September 1979 when Kawara was in Stockholm. In this series, he mailed two post-cards every day to his friends with the rubber-stamped information about



when and where he got out of bed. By the end of the series he had already sent over 7000 post-cards. The subject is simple but there is much information stated on the postcard. For example the tourist-typical images, date, stamp, postage marks, and message. As René Denizot explained:

On Kawara relates the usual system of information on time and space, topographical information in time and space which men have agreed upon, emphatically of his own self and thereby gives them — while retaining every abstraction of the system — a terrifying reality.<sup>121</sup>

We probably find familiar locations that bring back our memory and experiences. Kawara has rubber-stamped the word “I got up at [for example] 7.06 AM” on one postcard: each postcard had the time but this will vary from day to day. We may discover different times and days when Kawara got up late – indicating, by suggestion, different kinds of social and private activities occurring each day.

### **The Consumer Theme: subject and object**

Warhol chose his imagery from commonplace or everyday objects. His signature style used commercial silk-screening techniques to create identical, mass-produced images, in variations of colour to give each print a different look. Incorporating techniques of sign painting and commercial art into his work, as well as commercial literary imagery, Warhol challenged preconceived ideas about the nature of art and erased traditional distinctions between popular and high culture. Rainer Crone stated, ‘He changed the definition of creativity from that which is possible for the “gifted” individual to anyone’s choice from among available images’.<sup>122</sup>

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<sup>121</sup> Denizot, R., *The Daily Images of Power – On Kawara From Day to Day*, Paris: Yvon Lambert, 1979, p. 31.

<sup>122</sup> Crone, R., *Andy Warhol*, London: Thames & Hudson, 1970, p. 23.



Fig. 29 - 200 Campbell's Soup Cans, 1962



Fig. 30 - 210 Coca-Cola Bottles, 1962

In the 1960s, he started to make screen prints of famous American brand-name products like *200 Campbell's Soup Cans* (1962) and *210 Coca-Cola Bottles* (1962). Both works are about *sameness*: same size, same colour and same fame as a product. Through the repetitive iconography Warhol was mirroring society's obsessions, promulgated through advertising's concern to evoke feelings of desire. Eleanor Heartney stated, '... his photobased works enshrine a version of reality that is composed entirely of readymade images originally produced for the purposes of tabloid journalism, advertising, promotion and entertainment'.<sup>123</sup> His work compelled viewers to consider images that had become invisible by their familiarity. Lawrence Alloway argues that his work 'is, essentially, an art about signs and sign-systems'.<sup>124</sup> In *Campbell's Soup Cans*, we are presented with the packaging, with the printed wrap-around label, rather than the primary cylindrical form of the can itself. Though we see them as familiar objects, Warhol is more concerned with the representation of ambiguous signs. Katy Siegel wrote, 'Warhol predicted a social and artistic shift in emphasis from production to consumption'.<sup>125</sup> Warhol explained about the context of his subject:

I adore America and these are some comments on it. My image is a statement of the symbols of the harsh, impersonal products and brash materialistic objects on which America is built today. It is a projection of everything that can be bought and sold, the practical but impermanent symbols that sustain us.<sup>126</sup>

<sup>123</sup> Heartney, E., *Postmodernism*, London: Tate Publishing, 2001, pp. 33-34.

<sup>124</sup> Lawrence Alloway quoted by Mattick, P., *Art In Its Time: Theories and practices of modern aesthetics*, London: Routledge, 2003, p. 137.

<sup>125</sup> Siegel, K., 'Consuming Art', *Art 21: art in the twenty-first century*, New York: Harry N. Abrams, Inc. Publishers, 2001, p. 167.

<sup>126</sup> Alloway, L., *American Pop Art*, New York: Macmillan Publishing Co., Inc., 1974, p. 109.

Shopping and fashion is a mysterious phenomenon that provides the visual cues, which signify a society's conceptions of taste, class and power. The artist like Sylvie Fleury demonstrating the blurring between art, fashion, design by representing consumer obsession and desire, suggests a deliberate vocabulary of signs and symbols. 'Is she really in the process of dressing her particular social context - shopping, fashions, collecting, luxury living - in the garb of art? Trends as inspiration (girl group, retro-chic, brand names)?...' <sup>127</sup> argued Jutta Koether.



Fig. 31 - *Poison*, 1992



Fig. 32 - *Coco*, 1991

Her work entitled *Poison* (1992) comprises of shopping bags in different shapes, sizes and colours, complete with brands and logos. The bags were filled with unopened products she has bought and then arranged on floor. For Fleury shopping bags are “fetishistic objects” that inherently mean “nothing but are made into something”. <sup>128</sup> In *Coco* (1991) she used a variety of Chanel cosmetic products such as perfume and lipstick. In this work the artist represents the luxurious and signature of style: ‘Chanel’ has been perceived as exclusive and an expensive product by consumers. Elizabeth Janus has written, ‘...the Chanel logo represents an elusive entity to be pursued; it gives value to the objects on which it appears and, by association, to those carrying or wearing them’. <sup>129</sup> Fleury’s works criticize both aspect of capitalism and consumerism and she focus on its overwhelming influence, as she said, ‘It affects everyone, whether you follow it or react

<sup>127</sup> Koether, J., ‘The Nonchalance of Continuous Tense-ness’, *Parkett*, No. 58, 2000, p. 106.

<sup>128</sup> Janus, E., ‘Material Girl’, *ArtForum*, Volume 30 No. 9, May 1992, p. 79.

<sup>129</sup> *Ibid.*, p. 80.



against',<sup>130</sup> that express the emotional conflict between attraction and repulsion to materialistic desire.

Using a different element of the consumer context, Allan McCollum's artworks challenge our perception. His *Drawing* series consists of more than 2000 small pencil drawing works in rectangular frames, which represent shapes developed through the repeated combination of around 50 templates. Each of these framed drawings depicts a symmetrical black shape against a white background. The black shapes are abstract and taken from household items and everyday objects; they could be vases or minarets, diatoms or door-knockers, ice-cream cones or crowns.



Fig. 33 - *Drawing*, 1998



Fig. 34 - *Drawing*, 1998-1991

The entire space is dominated by the display of frames on both tables and on the walls. The installation turns the space into some kind of display of products or frames in a retail shop. Our perception is confused by the similarity of repetitive objects we experience dealing with mass industrial products in everyday life. As Jeffery Kastner writes, 'They are each unique, but are presented in a way which obfuscates their singularity. They all look the same, but only superficially; actually they're all different, but only minutely'.<sup>131</sup> This is also true of Andy Warhol's work. In a number of the Campbell soup can works, the labels often differ in content – chicken, mushroom and corn, for instance. McCollum's works bring our

<sup>130</sup> Quoted by Janus, E., 'Material Girl', *ArtForum*, Volume 30 No. 9, May 1992, p. 79.

<sup>131</sup> Kastner, J., 'Allan McCollum Drawings'. Retrieved from [http://home.att.net/~allanmcnyc/Jeffrey\\_Kastner.html](http://home.att.net/~allanmcnyc/Jeffrey_Kastner.html)

attention and recall our memory to daily life environments, which demand desire and interaction that expresses our individuality. As McCollum explained:

Mass-produced objects are everywhere, each but a sample of thousands. For this reason, they inspire fear and awe. It is fascinating in these circumstances how attached we all are to objects and how emotional these attachments are, how impossible it is to separate ourselves from them.<sup>132</sup>

Investigation into everyday urban landscape and the examination of the cultural and social context of the sign is central to Masato Nakamura works: he uses neon signs as part of the art work. *QSC & mV* (1998-99) is constructed from neon signs arranged in a circle in an abstracted form that gives them new meaning by taking them out of their ordinary context. The work contains a bright yellow luminosity derived from giant neon McDonald's logos that filled the constructed space. Yukiko Shikata explained, 'They become gates that people can walk through and, as people enjoy themselves in the space, the golden arches change from signs of consumption into filters or shelters that have a comforting effect in an autistic society'.<sup>133</sup> The work comments on ambiguities surrounding the politics of consumerism; the signs that elicit desire and a light that urges us to buy things.



Fig. 35 - *QSC & mV*, 1998-99

Larissa Hjorth reported about Nakamura works:

His poetic and ambient works highlight the paradoxes inherent in contemporary culture consumerism: stripped of their identity and placed in a space for contemplation, the gallery, the logos are transformed into

<sup>132</sup> Salvioni, D., 'Interview With McCollum And Koons', *Flash Art*, No. 131, Dec. 1986-Jan. 1987, p. 68.

<sup>133</sup> Shikata, Y., 'Sign of The Times', *Art AsiaPacific*, No. 24, 1999, p. 58.

beautiful and abstract work of art. On the one hand they totally familiar, yet on the other hand they are unknown'.<sup>134</sup>

Food is a multi-billion dollar industry that creates a kind of cultural obsession that is always in demand. The McDonald's yellow M arches can be found anywhere all over the world and become an icon of the city, as well as part of modern life. The fast food industry has changed the nature of eating. Being busy with everyday routine, fast food is the most convenient way to obtain nourishment within the time constraints: it is the style of living that has become the culture of modern life. It may be worth noting that the welcoming yellow of the McDonald is replaced by an intense lemony yellow which is sharp, acidic and alienating.

### **Mass Production: copies and multiples**

Allan McCollum is an artist who also uses repetition and mirrors processes of mass-production in the making of his art. His works examine the relationship between art and everyday objects, and also the conventions of viewing art. Multiple versions and variations is a strategy he employs to probe the difference between an object and an icon, and the relationship between originals and copies. For the *Plaster Surrogates*, the combination is made possible by over 2000 copies of frames in twenty different sizes. As a whole, the installation produced a monochrome effect and the cast objects resembled blank pictures hung in clusters like an array of paintings in a gallery space. As McCollum said, 'To represent the way a painting "sits" in a system of objects...the goal was to make them function as props so that the gallery itself would become like a picture of a gallery by re-creating an art gallery as a stage set'.<sup>135</sup>

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<sup>134</sup> Hjorth, L., 'Neo-Tokyo Japanese Art Now', *Art AsiaPacific*, No. 34, April-June 2002, p. 34.

<sup>135</sup> Buskirk, M., '*Context as Subject*'. Retrieved from <http://home.att.net/~amcnet3/marthabus Kirk.html>



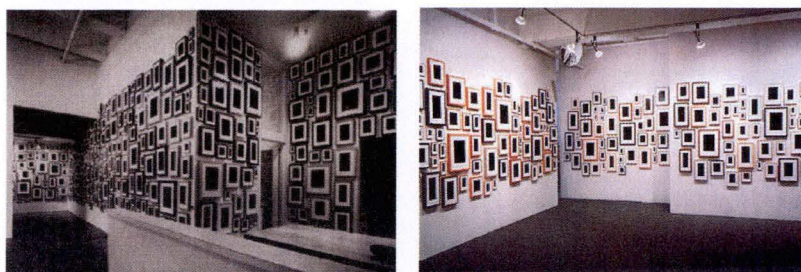


Fig. 36 - *Plaster Surrogates*, 1982/84 (installation views)

From a distance, the works appear realistic but the cumulative repetition of almost identical pictures produces an ambiguous overall effect, seemingly endless series of objects in which is repeated one thing after another. Suzi Gablik stated, ‘The “paintings” reveal themselves to be simulacra, pseudo artifacts in which picture, matte and frame are all one seamless object, molded in plaster, yet there is nothing to see’.<sup>136</sup> McCollum explained about the *Surrogates*, ‘They’re not paintings, only plaster objects which may, at a distance, resemble framed images. But every surrogate has been signed, dated and numbered, and no two are identical. We are in the presence of “original works”’.<sup>137</sup> In this work, the artist is not really asking us to look at the individual objects, especially the blank spaces inside the frame, but to look at the entire space or environment as a representation of cultural artifacts.

His work titled *Over 10,000 Individual Works* is a further example of representing his concept of mass production; through the suggestion that: ‘It must have taken a lot of people to do this’.<sup>138</sup> In this work he strongly highlights the logic of mass production and repetition that have come to dominate our experience of the world. As McCollum said, ‘...this apparent antagonism between the work of fine art and the common everyday mass-produced object purchased by the common everyday person. If I can dramatize that antagonism it should reveal that these are just two

<sup>136</sup> Gablik, S., ‘*The Reenchantment of Art*’. Retrieved from [http://home.att.net/~allanmcnyc/Suzi\\_Gablik.html](http://home.att.net/~allanmcnyc/Suzi_Gablik.html)

<sup>137</sup> Ibid.

<sup>138</sup> Allan McCollum quoted by Saunders, W., ‘Making Art Making Artists’, *Art in America*, Vol. 81 No. 1, January 1993, p. 94.

aspects of the same thing'.<sup>139</sup> *Individual Works* comprised of over ten thousand objects, all the same size, displayed on top of a long table. There were more than 150 shapes drawn from individual elements and the objects, made from combining a series of repeating top and bottom shapes allowed each object to be unique and individual. The objects are made from casts of common household items such as bottle caps, cat toys, paperweights, screw threads and electrical switches. The series of shapes produce a vocabulary of form that could be combined in hundreds of thousands of different ways. 'The phantasm as it is defined by Plato...the copy of a copy. With the exception that there is no longer any model, and hence no copy',<sup>140</sup> writes Jacques Derrida.

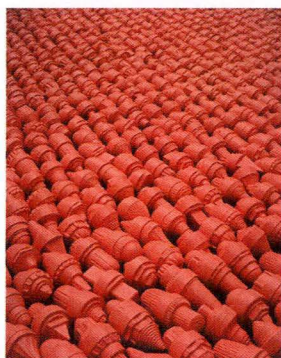


Fig. 37 - *Over 10,000 Individual Works*,  
1987-1988 (pink)



Fig. 38 - *Over 10,000 Individual Works*,  
1987-1988 (blue)

In this work the relationship and tension between the mass and the individual is strong. Each object is unique, looks like an industrially manufactured product and placed together they appear the same. Helen Molesworth wrote, 'Their pleasure lies in the compare and contrast, in the proliferation of objects, as opposed to any singular one'.<sup>141</sup> *Individual Works* refer to our experience in everyday life, of trying to maintain our individual identities in a world dominated by mass-

<sup>139</sup> Heartney, E., 'Simulationism', *ArtNews*, Volume 86 No. 1, January 1987, p. 134.

<sup>140</sup> Quoted by Ball, E., 'The Beautiful Language of My Century – from the situationists to the simulationists', *Arts Magazine*, Volume 63 No. 5, January 1989, p. 71.

<sup>141</sup> Molesworth, H., 'Impossible Object: Man-made Fulgurites by Allan McCollum'. Retrieved from <http://home.att.net/~allanmccyc/molesworth.html>



production, and the constant demand to choose something out of the great repeated mass of products.

Through the use of silkscreen, Andy Warhol sought to make art of mass produced items and to mass-produce the art itself. As Warhol described what art is in the following way: ‘Being good in business is the most fascinating kind of art....Making money is art, and working is art and good business is the best art’.<sup>142</sup> Mass production became the most dominant aspect in Warhol’s art, a concept extended to his studio, which he called The Factory. He embraces the methodology ‘like factories, with many hands producing work that would appear under a single signature’.<sup>143</sup> In 1963, Warhol made a startling statement, ‘Paintings are too hard. The things I want to show are mechanical. Machines have less problems. I’d like to be a machine, wouldn’t you?’<sup>144</sup>

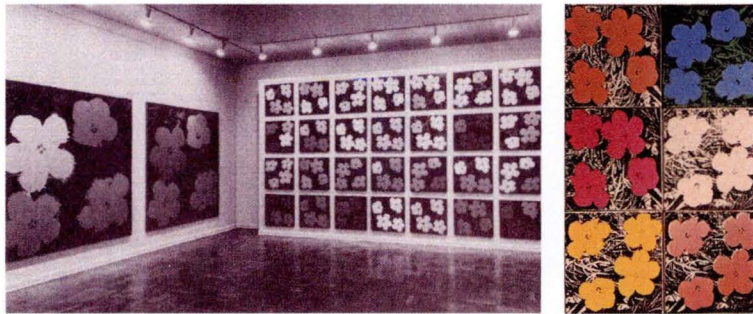


Fig. 39 - *Flowers*, 1964 (installation view and detail)

Sameness, ordinariness, anonymity and stereotype are the characteristics of mass culture that Warhol forces us to confront. These ideas are encapsulated in a formal grid layout, as seen in his works *Flowers* and *Cow Wallpaper*. In the former he enlarges the flower images to oversize and repeatedly prints them in different colours, so they look like wallpaper. Thomas Hess reported, ‘It is as if Warhol got hung up on the cliché that attacks “modern art” for being like “wallpaper” and

<sup>142</sup> McCarthy, D., *Pop Art*, London: Tate Gallery Publishing, 2000, p. 26.

<sup>143</sup> Mercurio, G. & Morera, D., *The Andy Warhol Show*, Ginevra-Milano: Skira, 2004, p. 57.

<sup>144</sup> Stuckey, C. F., ‘Warhol in Context’, *The Work of Andy Warhol*, Seattle: Bay Press, 1989, p. 9.

decided that wallpaper was a pretty good idea'.<sup>145</sup> All images are printed in square form and arranged in different parallel compositions. Along with his work with the images, Warhol has produced hundreds series of Flowers in different sizes and colour combinations. The use of screen printing techniques allowed him to readily copy and create multiple images, in which 'the abolition of the hierarchy of subjects worthwhile representing'<sup>146</sup> occurs. Warhol's statement: 'I think everybody should be a machine'<sup>147</sup> aptly reflects his methods of reproduction and he suggested that 'a painting is a form of commercial display. Something is selling itself: something is on sale'.<sup>148</sup>



Fig. 40 - *Cow Wallpaper*, 1966 (installation view and detail)

The wallpaper concept is continued in *Cow Wallpaper* in which the realistic photo-based image of a cow's head, printed in artificial colour, pink on a yellow background. The wall of the gallery covered by hundreds of cow head images that arranged in grid formation. As Ivan Karp reported:

In 1965, Warhol said that he was using up images so fast that he was feeling exhausted of imagination...He asked, "What shall I paint? What's the subject?" I couldn't think of anything. I said, "The only thing that no one deals with now these days is pastorals." I said, "My favorite subject is cows." He said, "Cow!" He said, "Of course! Cows!" He said, "New cows! Fresh cows!"<sup>149</sup>

<sup>145</sup> Ibid., p. 17.

<sup>146</sup> Buchloh quoted by Mattick, P., *Art In Its Time: Theories and practices of modern aesthetics*, London: Routledge, 2003, p. 151.

<sup>147</sup> Alloway, L., *American Pop Art*, New York: Macmillan Publishing Co., Inc., 1974, p. 113.

<sup>148</sup> Yau, J., *Repetition*, Exhibition Catalogue, New York: Hirschl & Adler Modern, 1989, p. 6.

<sup>149</sup> Quoted by Stuckey, C. F., 'Warhol In Context', *The Work of Andy Warhol*, Seattle: Bay Press, 1989, p. 19.



The intensity of the colours is compelling; though, their combination, in reality, is totally unsuitable for wallpaper design, ‘... thus generating a complex interaction between the handmade and the mechanical, elite and mass media, art and politics, form and content’.<sup>150</sup> The space is overwhelmed by the warm colour reflection and multiple bright coloured mass produced images are repeated over entire walls. This is what Buchloch called, ‘the “affirmative” or “critical” character of their subject’s response to mass culture’.<sup>151</sup>



Fig. 41 - *Floor*, 1997-2000 (detail)

Working with the concept of ‘one’ and ‘many’ by composing hundreds or thousands of identical components, Do-Ho Suh’s works explore and examine the power relationship between the individual and the group, and question the role and the place of the individual in society. *Floor* (1997-2000) is an installation composed by mass production of thousands of tiny plastic human figure dressed in typical blue and white-collar workers with their arms reaching high above their heads, and placed randomly in different direction; in position to support heavy load from the top. As individuals, we look down at the ‘many’, but we ourselves as ‘one’ of them, as part of the community in daily urban life. Joan Kee explained, ‘Floor thus becomes a narrative depicting the uneasy hierarchy between different individuals, kindling both pity for their plight and empathy given our own urban struggle’.<sup>152</sup> As we walk through the space, we start realizing that we are standing

<sup>150</sup> Mattick, P., *Art In Its Time: Theories and practices of modern aesthetics*, London: Routledge, 2003, p. 144.

<sup>151</sup> Quoted by Mattick, P., 2003, p. 140.

<sup>152</sup> Kee, J., ‘The Singular Pluralities of Do-Ho Suh’, *Art AsiaPacific*, No. 34, April-June 2002, p. 46.

on thousands of tiny hands. The work draws attention to our responsibilities as part of a society in which we, as individual, needs to support each other and to play an active role in community development.

### **Grids: format and form**

...the grid remains a figure, picturing various aspects of the “originary” object: through its mesh it creates an image of the woven infrastructure of the canvas; through its network of coordinates it organizes a metaphor for the plane geometry of the field; through its repetition it configures the spread of lateral continuity.<sup>153</sup>

Being the most systematic method of arrangement, the grid can be composed in different variations of formats, forms and contexts, which are very flexible and adaptable. The grid is a mode of repetition that strongly reflects the nature of geometric order. For example, LeWitt’s exploration of grids and repetitive geometric elements in different compositions and variations is one of the key components of his subject. The artist said, ‘Geometry is just another thing out in the world that can be used as art, like trees or toes’.<sup>154</sup> His modular and serial structures works take a form of three-dimensional grids. An example is his *Incomplete Open Cubes* which is a structure of sequences based on three-dimensional cube. The series started with three-part pieces and ends with one eleven-part piece (one bar removed). The 122 variations of white fragmented modules were arranged in grid formation on the platform which is supported by the black and white isometric drawing and a photograph of the sculpture of each part is displayed on the wall. Any audience who understands the idea of a cube can mentally reconstruct the cube by filling the missing bars. Alicia Legg wrote, ‘The

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<sup>153</sup> Krauss, R. E., *The Originality of the Avant-Garde and Other Modernist Myths*, London: The MIT Press, 1987, p. 161.

<sup>154</sup> Helfand, G., ‘Beauty and the Brain: Sol LeWitt Fuses Style and Substance in Four Decades of Conceptual Art’. Retrieved from <http://www.sfbg.com/AandE/34/20/lead.html>

notion of encouraging the mind to discover, or fill out what is unseen, is expressed in a problem posed by a “cube”...<sup>155</sup>

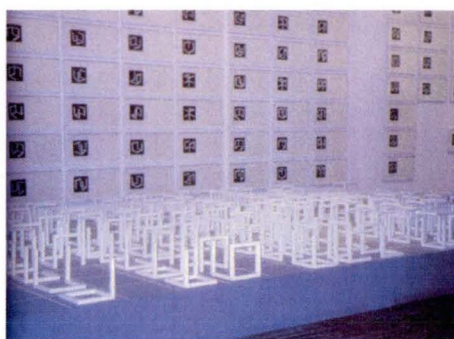


Fig. 42 - *Incomplete Open Cubes*, 1974

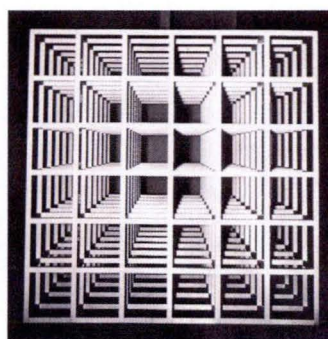


Fig. 43 - *Modular Cube*, 1966

This work represents the idea of mathematics, language and logic and how ingeniously modular combinations and variations can be exploited. As Pam Lee explained, it is ‘To present a “complete investigation into how one might not complete the form of the cube”’.<sup>156</sup> The diagram of schematic drawings work as an instrument of chronological development of the eight-inch cube modules that creating forms that are part of the grid, according to the possibilities of variation within a given logical sequence. The works serve as a complex paradox by which one soon gets lost trying to sort out the physical objects themselves.

*Modular Cube*, is another set of studies of the structure of the relation of the grid to the modular cube. In this work, the grid and the cube (sixty inches) had the same ratio of line to interval (space). The effect is unique: the three-dimensional object grew out of a two-dimensional grid by the sequence of vertical and horizontal arrangement. Strong light was used to cast dark shadow against the wall from lower left of the cube, which almost obliterates the white structure. The light plays a strong role to change the viewers’ perception; the stronger the light, the less one would see of the structure and the more one would see of the shadow. Donald Kuspit argued that it was, ‘like a cold bath, at once repressive and

<sup>155</sup> Legg, A., ‘Introduction’, *Sol LeWitt*, New York: The Museum of Modern Art, 1978, p. 9

<sup>156</sup> Carson, J., ‘Five Paragraphs on Sol LeWitt’, *ArtUS*, Issue 8, May-June 2005, p. 31.



exhilarating, instinct-denying and at the same time creating a sense of dammed-up energy'.<sup>157</sup>

LeWitt has produced two sizes of cubes that are almost identical - one is sixty inches and the other fifty eight inches, and they were placed about twelve feet apart. Both cubes looked exactly the same and had the same number of modules, but actually the space between the bars was different. The repetitive grid lines that create the optical vibration and illusion of movement easily confuse our perception. Through this work Lewitt presents the interconnected contrasts between the sameness of the modular units and the variations of the sensory experience.



Fig. 44 - *Marilyn Diptych*, 1962



Fig. 45 - *Marilyn*, 1967

Working with a different grid, form and subject, Warhol created his work using brightly coloured and multiple images in different colour variations and arranged in basic two-dimensional square grid formation. In *Marilyn Diptych* (1962), he divided the canvas into a two panel format; one panel is a blaze of bright colour, the other is printed in black, which creates more visual weight to the left hand side of the combined image. Both panels have an equal quantity of images - 25 each - and they are arranged in parallel composition. Meanwhile, *Marilyn* (1967) is more 'fun' and colourful with every repetitive image using different colour combinations that 'magnificence and publicity'.<sup>158</sup> The images have been simplified and schematized in order to emphasize lips, hair and eyeshadow by

<sup>157</sup> Rosenblum, R., 'Notes On Sol Lewitt', *Sol Lewitt*, New York: The Museum of Modern Art, 1978, p. 16.

<sup>158</sup> Henri Matisse quoted by Mercurio, G. & Morera, D., *The Andy Warhol Show*, 2004, p. 76.

formulaic colour schemes. Warhol says, ‘people look the most kissable when they’re not wearing makeup. Marilyn’s lips weren’t kissable, but they were very photographable’.<sup>159</sup> The colour combination results were astonishingly beautiful and fascinating, representing the popularity and glamour of Marilyn, still youthful and at the peak of her career; but a ‘reduction of a woman’s identity to a mass-commodity fetish’.<sup>160</sup>

In both works, there is no emphasis and focus to any images; all the repetitive images form an overall composition of visual structure. Rosalind E. Krauss noted, ‘The absolute stasis of the grid, its lack of hierarchy, of center, of inflection, emphasizes not only its anti-referential character, but more importantly its hostility to narrative’.<sup>161</sup> Through this work Warhol represents the relationship between art and society, which reflect the notion that mass media influences and changes the way people think. As he said, ‘...This is because more than anything people just want stars’.<sup>162</sup>

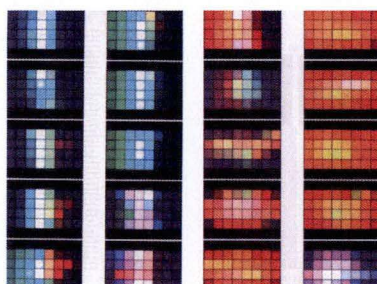


Fig. 46 - *Horizontal Technicolour*, 2002

Angela Bulloch’s pixel installation is another form of grid formation which creates a motion pattern of colours by receding images into pixel components, referenced as devices of film, television or digital imagery screen. She uses the RGB light

<sup>159</sup> Quoted by The Staff of Andy Warhol Museum, *Andy Warhol 365 Takes*, London: Thames & Hudson, 2004. p. 195.

<sup>160</sup> Crow quoted by Mattick, P., *Art In Its Time: Theories and practices of modern aesthetics*, London: Routledge, 2003, p. 145.

<sup>161</sup> Krauss, R. E., *The Originality of the Avant-Garde and Other Modernist Myths*, London: The MIT Press, 1987, p. 158.

<sup>162</sup> Mercurio, G., Morera, D., *The Andy Warhol Show*, Ginevra-Milano: Skira, 2004, p. 66.

system and composes the images in a pixel grid which works like a monitor that can be programmed to generate 16 million colours. *Horizontal Technicolour* is abstract and modifies a short sequence from the selected film, which focuses on geometry, reduction and colour compositions. She recast and enlarged the digital imagery as a new pixel-based format in which the rudimentary components of narration and cinematic image are fragmented and dismantled. 'The surface of the pixel contains no information, there is no indexical relationship to reality, and the visual information is subject to near infinite manipulation'.<sup>163</sup>

Though we see the gridded wall of coloured pixels as a cinematic screen, visual space begins to take shape in the planes of colours and suggests space and depth. The sequence arrangement of lighter and darker colours influences and manipulates the audience's perception in a different narrative atmosphere between form and content. Juliane Rebentisch suggested, 'The succession of color combinations no longer seems to be arbitrary; it now possesses potentially narrative strands'.<sup>164</sup> In other words, by taking a tiny pixilated fragment of a cinematic image and in isolating it, the pixellation loses its figurative reference point and becomes a floating signifier with no real sign.

Grid can be formed in any possible variation and it is almost infinite - from simple arrangement of mark making or images on two-dimensional surface to three-dimensional form, and to architectural space which effect surrounding. For example, the exploration of linear pattern usually takes the form of an architectural grid format in Daniel Buren's works. *Point De Vue Ou Le Corridorscope* was set-up in the corridor that makes a zigzagged passage through the museum. Both the walls and ceiling were covered with black and white vertical striped fabric stretched on frames. The audiences were able to walk through a work as well as to see other work of art on view from windows cut out from the fabric. 'The subsequent openings enable one to discover "one moment the surrounding

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<sup>163</sup> Rebentisch, J., 'Angela Bulloch's Digital Reduction', *Parket*, No. 66, 2002, p. 29.

<sup>164</sup> *Ibid.*, p. 31.



architecture, the next the outside of the construction itself, the next works of art taken out of storage””,<sup>165</sup> explained Buren. Even though the work used very simple elements its context creates a multiple aesthetic effect; as sculpture because of its three-dimensional form, as painting because the canvas presented on frame, and as drawing because of the graphic quality of the stripes pattern.



Fig. 47 - *Point De Vue Ou Le Corridorscope*, 1983

The winding shape of the corridor and the translucent quality of the fabric extended the visual space where visitors were able to see the reflection of the outer wall of the corridor in which they were being contained by the museum's architecture. As Anne Rorimer wrote, the work ‘...may be proffered to spectators in relation to the temporal and spatial reality of architecture and its institutional affiliations’.<sup>166</sup> Repetition of the grid striped patterns stimulates our perception and establishes a dynamic dialogue between painting and architecture divider as ambiguous experience across the space; the juxtaposition of the real wall and painted fabric. As Rosalind Krauss explained about the logic of grid, ‘Thus the grid operates from the work of art outward, compelling our acknowledgement of a world beyond the frame’.<sup>167</sup> Arrangement of the linear grid enforces our sense of fragmentation as well as continuity at the same time through its infinite repetition along the corridor which brought together the various and conflicting readings of visual experience.

<sup>165</sup> Lelong, G., *Daniel Buren*, Paris: Flammarion, 2002, p. 94.

<sup>166</sup> Rorimer, A., ‘From Painting to Architecture’, *Parkett*, No. 66, 2002, p. 68.

<sup>167</sup> Krauss, R. E., *Grids*, Exhibition Catalogue, New York: The Pace Gallery, 1978. (non-paginated)

Buren also has experimented with built architectural structure and colour using different layers, forms and materials. *Mixed Colors: The Village* was a complex interlocking grid of nine coloured huts. All the walls were constructed using a wooden grid frame and were filled with mirrors, a coloured translucent ceiling grid and transparent Plexiglas such as white, blue, yellow and red. The interlocking structures create the confusion between interior and exterior space and create different visual perceptions. 'This floor's complexity therefore stemmed from these constructions "which overlap and fit into one another and which, playing with transparent color, produce a profusion of fusions, mixes and blends."' Furthermore, "certain mirror walls reflect the surrounding color, remixing them again and differently".<sup>168</sup> His grids as spatial constructs suggest the elements of a system which, although often invisible, is in control of our lives. 'The grid is an introjection of the boundaries of the world into the interior of the work; it is mapping of the space inside the frame onto itself'.<sup>169</sup>

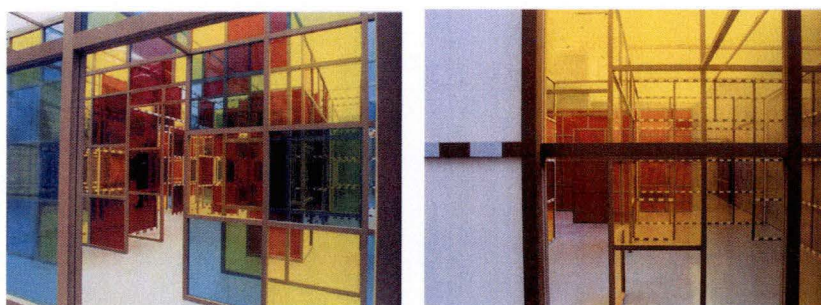


Fig. 48 - *Mixed Colors: The Village*, 2001 (installation views)

The combination of wooden grids and repeated coloured gridded panels in different layers, depths and forms allow the viewer to experience diversity of space, dimension and illusion. 'The ceiling as a whole therefore becomes, paradoxically, a map indicating how the entire ensemble was constructed. One can wander from one exploded hut to another, from one color to another, outside,

<sup>168</sup> Lelong, G., *Daniel Buren*, Paris: Flammarion, 2002, p. 167.

<sup>169</sup> Krauss, R. E., *The Originality of the Avant-Garde and Other Modernist Myths*, London: The MIT Press, 1987, p. 19.

inside, from one transparency to another'.<sup>170</sup> This is the most contextually significant aspect of Buren's art where he plays with a viewer's perception and emotions to create a feeling of doubt.

## **Colour, Space and Environment**

Colour has psychological effects on human beings. They can produce sensation, arouse emotion and create ideas, which repose, excite or provoke sadness or happiness and the effect of colours on us is caused by their energy entering our bodies. Colour naturally effects our perception within the space as well as influence surrounding. The works of Liam Gillick are formed by a visual consciousness of the way different qualities of materials, structures and colour can affect their surrounding and influence behavior through the use of bold colours, off-the-shelf industrially produced materials and repetitive geometric forms. Often his pieces take the form of screens, dividers or ceilings to which coloured panels add warmth and brightness in a functional environment. Through interventions into specific architectural spaces, whether a gallery or public space, Gillick encourages people to negotiate and experience differently, the environment he has manipulated. The work titled *Coats of Asbestos Spangled with Mica* is made of coloured Perspex and aluminium. In this work Gillick tries to explore both our bodily perception of space and our intellectual perception of an altered environment. Gillick explained, 'This piece is proposing a much more performative and theatrical space, where the people in the room are implicated in a different way'.<sup>171</sup>

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<sup>170</sup> Lelong, G., *Daniel Buren*, Paris: Flammarion, 2002, p. 167.

<sup>171</sup> Sladen, M., 'Artworker Of The Week #7'. Retrieved from <http://www.kultureflash.net/archive/25/priview.html>



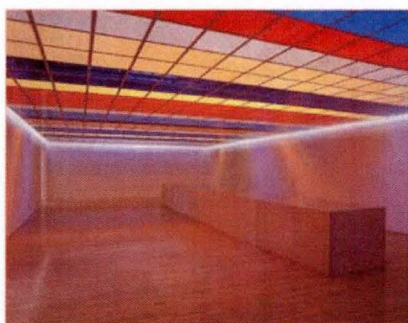


Fig. 49 - *Coats of Asbestos Spangled with Mica*, 2002

This installation also functions at two different physical and conceptual levels. Above our heads is a huge grid ceiling in different colours of bright Perspex, which are slotted in parallel bands. The coloured panel grids are the same size and are repeated to cover the whole ceiling and to dominate the room. The bright Perspex, in colours such as red, blue, yellow, orange and white, glows under the light and transforms the space into harmonious colour reflections bouncing off the wall and floor. This work is like a conjurer's misdirection which aims to lead the mind elsewhere.

Gillick is a visual kleptomaniac and embraces the idea of visual pleasure. What his work reflects is a contemporary skepticism for our shifting relationship to the urban environment. 'Gillick's work readdresses the vexed relationships between inherent form and inherent meaning, between *mise-en-scène* and sociopolitical realities, while resolutely resisting any firm conclusions',<sup>172</sup> wrote Caoimhin Mac Giolla Léith. The work such as *The Wood Way* and *Applied Discussion Platform* deal with the way in which ideology is manifested in architecture and how, in turn, architecture affects social interaction. Both works use opaque and transparent materials, creating reflections and varying degrees of visibility depending on our angle. Gillick has described his art in the following way:

I absolutely believe that visual environments change behaviours and the way people act. I'm not prescribing certain thinking – it is a softer approach than that – I'm offering an adjustment of things, which works

<sup>172</sup> Mac Giolla, L. C., 'Liam Gillick – Whitechapel Art Gallery', *ArtForum*, Volume 41 No. 2, October 2002, pp. 165-166.

through default. If some people just stand with their backs [facing] to the work and talk to each other, then that's good.<sup>173</sup>

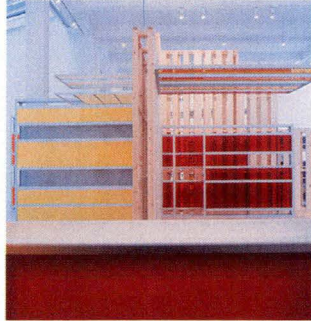


Fig. 50 - *The Wood Way*, 2002



Fig. 51 - *Applied Discussion Platform*, 2003

*The Wood Way* uses pine planking arranged in neat rows to create vertical, floor to ceiling walled partitions. The work, made of separate pieces, each built for specific environments, is brought together as a unified whole. The wood and Perspex are arranged repetitively in vertical and horizontal arrangements. The coloured plexiglass and powder-coated aluminium glow softly with translucent light. The orange, blue, pink, yellow and brown rectangles, held together by grey aluminium strips are attractive and oddly dramatic.

In a further work, *Applied Discussion Platform*, coated-powder plexiglass and anodized aluminium are repeated and arranged in squares and rectangles in varying sizes and different colours. The colours are warm and bright which affects the space physically and infuses the surroundings with rich glowing reflections that have a subliminal impact on those who pass through it. As Sean O'Hagan wrote:

You can pass through here quite distractedly, or you can read into the work for meaning, he elaborates. For instance, Plexiglass and aluminium are the materials of renovation and refurbishment. They are materials of McDonald's sign, and display cases in Prada, of aeroplanes and bullet-proof screen in banks, of really sexy nightclub floors and riot shields.<sup>174</sup>

<sup>173</sup> Button, V., *The Turner Prize Twenty Years*, London: Tate Publishing, 1997, p. 186.

<sup>174</sup> O'Hagan, S., 'Liam Gillick: *The Wood Way*'. Retrieved from <http://observer.guardian.co.uk/review/story/0,6903,710102,00.html>

LeWitt has also explored repetition and variation of a basic form and line in a variety of wall drawings. From simple line and form, he shifted to more sensual colour and surfaces, myriad geometric shapes and their permutations. He plays with the effects of colours to alter the appearance and vibrancy of the space. Of the artist's obsession with line, shape and colour Marion commented, 'He's completely democratic and wants to do every combination of lines, and then shapes and colour'.<sup>175</sup>

In, *Wall Drawing #1055*, LeWitt painted brightly hued colours on six walls, with a different background colour applied to each wall. The walls, from edge to edge and floor to ceiling, are covered with shapes in intense blue, green, orange, purple, red and yellow. The drawing was contiguous, creating a premium retinal space in which the viewers found themselves immersed in a three-dimensional electrifying visual experience. For example, the brilliant red background contained the painting of horizontal and vertical bars of purple and a single electric yellow, horizontal blue and vertical green bars. Other walls used green backgrounds with vertical and horizontal bars of blue, single horizontal green, electric red and purple. LeWitt explained the use of colour, 'I use the primary and secondary colours, as bright as possible and try to have them fairly evenly distributed'.<sup>176</sup>

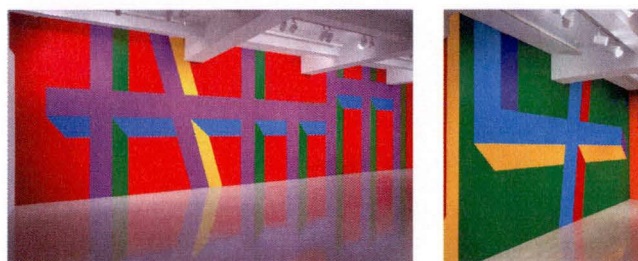


Fig. 52 - *Wall Drawing #1055*, 2002 (installation views)

<sup>175</sup> Helfand, G., 'Beauty and the Brain: Sol LeWitt Fuses Style and Substance in Four Decades of Conceptual Art'. Retrieved from <http://www.sfbg.com/AandE/34/20/lead.html>

<sup>176</sup> Baker, K., 'Variation on LeWitt Themes'. Retrieved from <http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2000/02/13/PK18922.DTL>



The repetition of bright colour has a strong role in influencing and changing viewers' perception and emotions through transformation of the whole space into glowing colour reflections that dissolve components of the architecture into illusory planes. The viewer is literally, immersed within the intensity of the experience. Edward Leffingwell wrote, 'These wall drawings are designed to also exist singly, in institutional or domestic sites, as well as in this powerful ensemble installation'.<sup>177</sup>

Another example is the light-installation called *Room for all colours* by Olafur Eliasson in which the artist explores colours and its effect on one's surroundings: he questions the relationship between human perception and reality. The work comprises a grid of tinted light and controlled by a computerized dimmer to change the level of brightness and colours such as yellow, purple and blue. Different colours give different space appearances as well as changing our perception and interpretation about our environment. 'Through a kind of representation perception, our experience is filtered and re-organized, and this determines our ability to see and to sense',<sup>178</sup> says Eliasson. Through this work we become aware of colour representation and we attain an ability to see ourselves in a different light that closely related to our cultural experience.

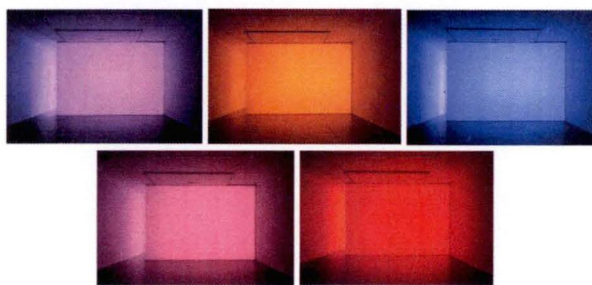


Fig. 53 - *Room for all colours*, 1999

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<sup>177</sup> Leffingwell, E., 'Sol LeWitt at PaceWildenstein', *Art in America*, Volume 90 No. 12, December 2002, p. 106.

<sup>178</sup> Eliasson, O., 'Words on Colour 2001', *Olafur Eliasson*, London: Phaidon Press Limited, 2002, p. 130.

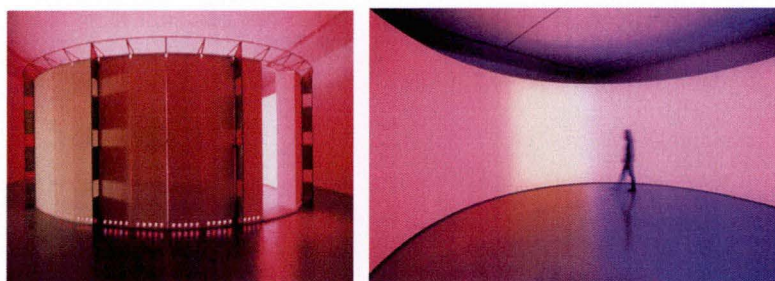


Fig. 54 - *360° room for all colours*, 2002 (installation views)

Another installation, *360° room for all colours* is a round light-sculpture that envelopes viewers within a cylinder of morphing spectral hues where audiences loose their sense of space and perspective. The effects of intense lights are very elegant and sensational and create a sublime experience. As the colour can affect our mood and our perception within the space, this work sets up complex physiological reaction, which in turn evokes a psychological response. The glowing of soft colours diffused by a floor to wall and ceiling creates an enjoyable and pleasant environment that reminds us of the colour of the rainbow, like entering a magical or dreaming world. 'The fact that 'colour', uniquely, only materializes when light bounces off it into our retina indicates that analyzing colours is in fact about analyzing ourselves'.<sup>179</sup> His works play with the viewer's emotional response to different colours, which plunge the audience into a physiological as well as psychological experience.

Buren also who explores human perception and the relationship between colour, space and architecture which offering multi-effects and an open-ended visual experience: 'that artistic outcome of a combination of sensations, comprehension and playing with space'.<sup>180</sup> *Colour, Rhythm, Transparency: The Single Frieze, Thannhauser 4* is the installation that was created for the windows in the Thannhauser Galleries. It makes the integration of artwork and site explicit. In this installation, coloured gels (such as blue, yellow, red, green, purple, white) were affixed to the glass, which filter the light coming into the building. By harnessing

<sup>179</sup> Ibid., p. 130.

<sup>180</sup> Lelong, G., *Daniel Buren*, Paris: Flammarion, 2002, p. 129.



the light in the actual space, the work allows the audience to see and be aware of the condition of the surroundings that may often go unnoticed. Anne Rorimer comments about the architectural context of Buren installations, ‘Significantly, the work’s formal properties and spatial allocation on the wall arose in direct association with existing conditions of architectural detailing’.<sup>181</sup>

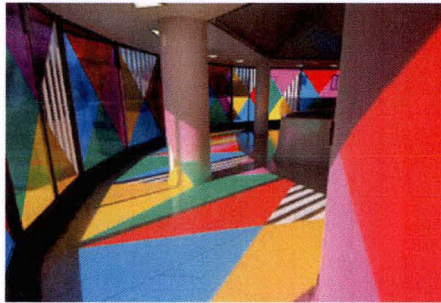


Fig. 55 - Colour, Rhythm, Transparency:  
*The Single Frieze*, Thannhauser 4, 2004-05

The patterns of colour are adhered directly to the architecture of the gallery, which becomes a support for and part of the artwork. The presence of vibrant coloured pattern creates the spectacular visual effects which colour reflections infused the entire surrounding and work as framing device to bring the viewer’s attention to a given context or situation. As Alison M. Gingeras wrote favourably about the way colours and materials are used in Buren’s works, ‘...to create a space for “undeniable visual pleasure”’.<sup>182</sup>

Covering the whole windows (which become wall) with enormous repetitive coloured patterns, Buren transforms the space into decorative surrounding which offer a different perspective on what might be a familiar environment. The work offers an amazing visual experience; the view of the city and the park can be seen through the coloured patterns. This work can be defined as ‘a mode of

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<sup>181</sup> Rorimer, A., ‘From Painting to Architecture’, *Parkett*, No. 66, 2002, p. 62.

<sup>182</sup> Gingeras, M.A., ‘The Decorative As Strategy – Daniel Buren’s “The Museum Which Did Not Exist”’, *Parkett*, No. 66, 2002, p. 88.

experimental behaviour linked to the conditions of urban society, a technique of transient passage through varied ambiances'.<sup>183</sup>

Daniel Buren explained:

...This is where work touches on the limits where the notion of the decorative can be introduced. In all of my *in situ* works and all the work using "wallpaper" the question of frontier between the decorative and non-decorative is posed, because the thing is applied to the wall becomes the wall. Here, one encounters another problem: it would seem to suggest that the wall itself decorative! And there, [the viewer] loses all points of reference and question starts to be interesting.<sup>184</sup>

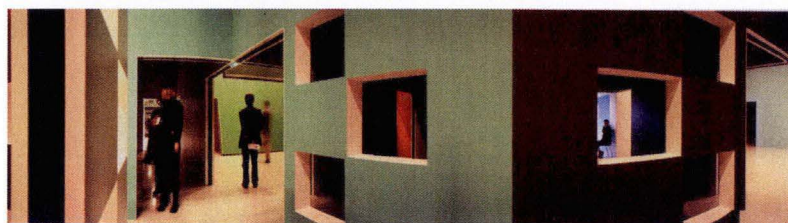


Fig. 56 - *La Cabane Implosée: Les Rumeurs De La Ville*, 2002

*La Cabane Implosée: Les Rumeurs De La Ville* comprised of 71 rooms, which was conceived as a huge grid installation that overtakes the architecture space. All the rooms were painted in different colours combinations, creating a colourful architectural environment. The audiences can simply lose direction and get confused: there is no unidirectional progression of rooms and no indication of chronological order of individual works. Every room or cell works as a device of the open-ended space, and we are able to enter to different rooms from various directions. 'In fact, there was almost no means to disassociate the mechanism of exhibition design itself from the individual works as the network of rooms — entitled the "device" by Buren — served both as "container and content"',<sup>185</sup> says Gingeras.

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<sup>183</sup> Taylor, B., *Art Today*, London: Laurence King Publisher, 2005, pp. 124-125.

<sup>184</sup> Gingeras, M.A., 'The Decorative As Strategy – Daniel Buren's "The Museum Which Did Not Exist"', *Parkett*, No. 66, 2002, pp. 88-89.

<sup>185</sup> *Ibid.*, p. 88.

This architectural-sculpture gives a new visual vocabulary that is spatially very complex: the rooms and square grid windows produce a multi-dimensional space which changes depending on our angle. 'It is by working for a given exhibition site that the work *in situ* — and it alone — opens up the field for a possible transformation of the very place itself',<sup>186</sup> says Buren. The concept of 'space within space' creates a very unique multiplicity experience where the viewers walk from one room to another without knowing the chronological direction: playful and exciting. Buren explained about the context of space in his works:

Work *in situ* could be translated as a transformation of the space of reception. This transformation can be made for the space, against the space, or in osmosis with the space, just as a chameleon changes colour on a green leaf, or becomes gray on stone wall. (...) *in situ* means that there is a voluntarily accepted link between the space of reception and the "work" that is made, presented and exposed there.<sup>187</sup>

Every room gives out a different feeling where the colours play an active role in changing viewer's perception and emotion. The work significantly integrates the architecture space with the built structure that alters the natural surrounding into visual complexity and ambiguity.

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<sup>186</sup> Lelong, G., *Daniel Buren*, Paris: Flammarion, 2002. (non-paginated).

<sup>187</sup> Gingeras, M.A., 'The Decorative As Strategy – Daniel Buren's "The Museum Which Did Not Exist"', *Parkett*, No. 66, 2002, p. 92.

## **CHAPTER 3 – THE STUDIO INVESTIGATION**

### **Introduction**

Andy Warhol said he wanted to be a machine, and I totally agreed with him. Even though I had experience working with repetition and mass production before, the nature of this research project brought me one step further. I really have to turn myself into a machine, to think like a machine and to work like a machine. I set the time frame which would roughly be for every project it would takes about 2-4 months to complete and that means I have to work about 10-12 hours a day, 7 days a week. In this particular context, in one day I have to finish a certain preparation processes and print in order to complete the project within the time allocated. It is really tiring and needs a lot of patience and concentration.

When calculating of every single printings process (preparing and arranging the images, printing and combining the printed panel), I would know the amount of time this would take to complete every project. As it is, the project is very time consuming and labour intensive since I have had the experience to complete over 20,000 printings processes throughout the whole project. Repeating the same process day after day for weeks and months really challenged me emotionally and psychologically, which I felt like was doing something endless. Every morning, when I came to the studio and kept on thinking when will I finish the project, even though I had already set the time frame for it. There was this strange feeling while performing this task. It was a new experience to me, something that is quite difficult to explain.

In terms of preparation, every single detail has to be looked into and every single process is very important because every image has a certain sequence of colours, compositions and variations. Not only one has to know what to print, but how to hold and place the print on the drying rack. The right position and sequence will

make the next print or process much easier and faster. Probably many people think this is not important, but in the case of this project, every print counts because large quantity or mass production directly involved with time. If the prints get mixed-up, it will take a long time to separate them and put them back together in the correct groups. I also have to design a working method and environment that will make all the stages much simpler, easier and faster. In other words, I need to use an efficient strategy.

As the projects involve the method of mass production, time and labour are not my only concerns. I also have to find materials that are economical that can be used to produce work in large quantities without losing the quality texture or characteristic that I wanted. I have to carefully estimate the amount of material that I require, even to the extent, how many of prints can be produced from one bottle of ink. Sometimes I ponder why am I doing this kind of project? Why make something that so is difficult? Why not make something easy? There are moments when my wife also asked me the same thing. Till this moment I do not have the answer to all the questions. Maybe I am doing this for satisfy my curiosity because I like it and just want to proceed with this kind of concept. This is a challenge which I have to deal with throughout the project; a kind of interesting experience that really reveals my capacity and capability.

## **Phase One: 2004-2005**

### **Packages                      2005**

1050x750x270 cm	Acrylic screen printing on paper, photocopy images, labels, plastic packages, round dot labels, sticky tape.
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Being a recipient of sale catalogues every week, especially from supermarkets and, almost every three weeks from department stores having sale promotions, gave me an idea to create some sort of product representation which I called 'packages'. The idea was to design images that can be combined in many different ways in



almost infinite variations. This project started with several experiments to get a rough idea about the images, colours, composition and combination. I have collected hundreds of bar codes from different products as well as thousands of images from sale catalogues (Woolworths, Coles, Harris Scarfe, Target, Myer, Kmart, etc.) The different sizes of the bar codes were combined and arranged in formal vertical and horizontal grid formation.



Fig. 57 - Product bar codes (example)

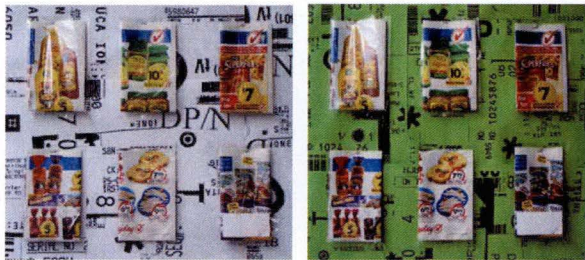


Fig. 58 - 'Packages' First experiments (example)

The first experiment just used black photocopied images (bar code) on coloured paper which is white, green and pink, and original product images from catalogues are placed over the top. This experiment gave me some ideas about the effect of images on coloured backgrounds. However, I felt that this was not really what I wanted. My intention was to create a pleasant environment from different combinations of colours and images which reflect the variety of products in the market place. In this particular context, the background colour has to be neutral and compatible with any other colours.

According to my studies, the possible colours that can be used are grey, brown and black. I produced eight different colour combinations of bar codes on brown coloured paper (for example red/black/brown, grey/green/black, grey/brown/black, etc.) and two different repetitive black and white images. At the same time I also tried to create a sample of packages complete with images, signs and codings. Through this experiment, I finally decided to use a brown background with a combination of grey/brown/black coloured bar codes design.

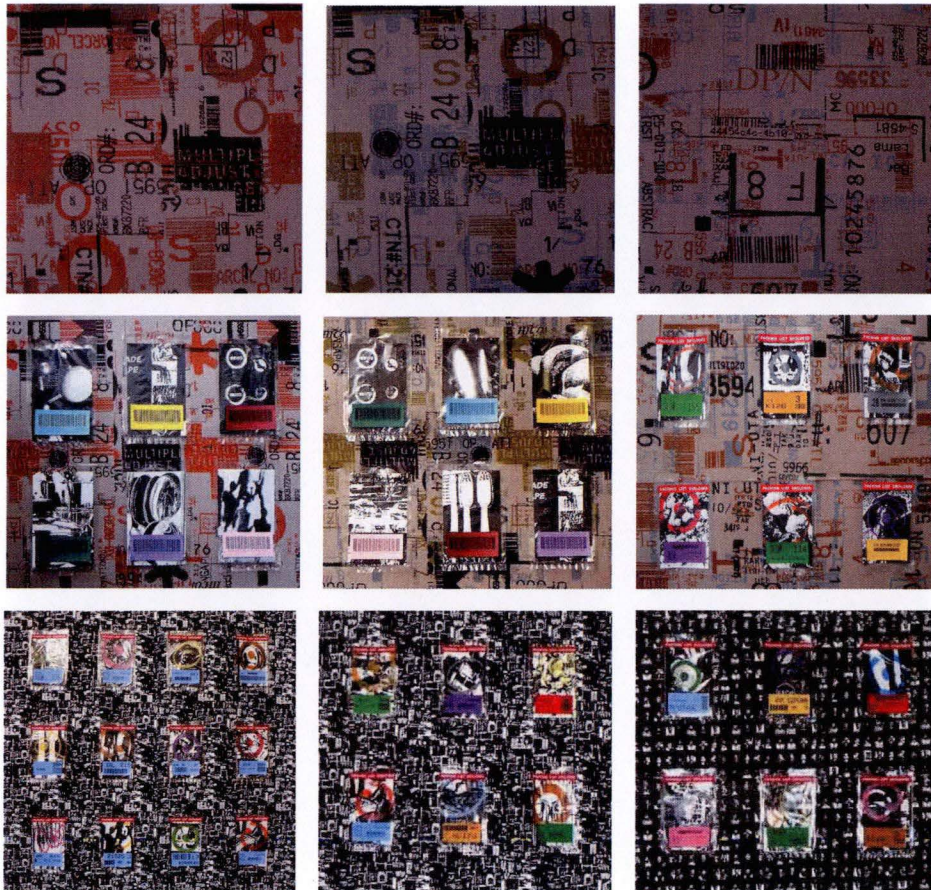


Fig. 59 - 'Packages' Second experiments (example)

I thought brown is the right colour for this project because it suggests warmth and will strongly stimulate space and surrounding. Brown is the only colour that contains all primary colours (red, yellow and blue) and makes it very applicable and compatible to any colours; reliable, friendly and supportive, which does not create a very strong contrast. Because it contains a certain amount of red, it creates an impression of seriousness and also suggests a sense of heaviness. Brown is the colour of earth, which brings a sense of stability and of a natural world. The use of brown in this context also reflects the colour of wrapping paper and cardboard boxes which are normally used for product packaging.

Conceptually the idea of this project is simple, however it was very complicated technically. It took me quite a long time to design all possible combinations and

variations that can be created from four major elements which are colours, images, signs and codes. The most crucial aspect was to decide the quantity for all those elements that I ended up with: 60 images, 48 bar codes, 12 signs and 13 colours. The bar code designs are combinations of hundreds of product codings that have been repeated in variations (fig. 61). Whilst the signs that give the graphic quality to the images are the modifications of various signs from adverts that are repeated in different sizes (fig. 60).

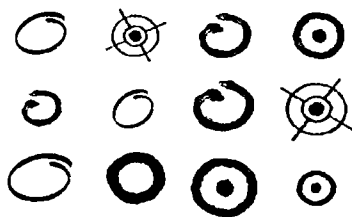


Fig. 60 - 12 variations of signs

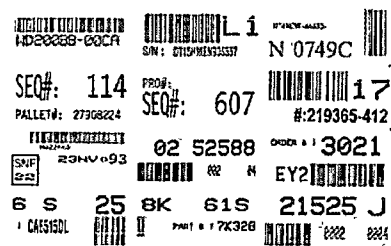


Fig. 61 - 12 complete bar code designs (example)

To choose from thousands of images on sale catalogues is not an easy process. I had to make several alterations through cropping, extraction and abstraction using a photocopy machine as well as manual touch-ups. The images are the products that can be found in any supermarket, department store or retail shop and basically the items are ones that we deal with almost everyday: toothbrush, cutlery, shoes, cookware set, ice cream, hand bags, food and drink, shopping bag, etc. For this project I used a harmonic tetrads as the major colour combination - red, yellow, blue, green, violet and orange with some variation of their lighter colours which are light yellow, light blue, light green and light red. Other supplementary colours that I have used in this combination are grey, brown and light brown.



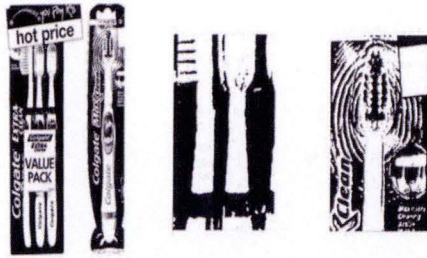


Fig. 62 - Example of extracted images



Fig. 63 - Example of images complete with coloured signs and codes

The combinations of 60 images, 48 bar codes in 13 colours and 12 signs in 13 colours can produce over 5.8 million variations. However, in this project the composition of the sign on the images are all different, or in other words the combinations and variations are almost infinite. Every single 'package' is unique with only a marginal difference. Some may have the images with same sign but with different colours, or may be the same image, sign and colour but differ in a bar code, or may be the same coding but different colour combinations. This is the character of the packages that create the sense of similarity and difference in audience perception.

The work was exhibited for the first time in a solo show (*Packages*), Side Space Gallery, Hobart, 2005, that comprised over 2500 packages which covered the entire gallery wall. The packages contain over 40 repetitive images, over 50 repetitive codes and over 200 repetitive signs. The audience is surrounded by the repetition of mass produced images that evoke the paradoxical connection between similarity and variations among multiple identical forms. The intention of the brown background was to neutralize the space and provide a warm and pleasant surrounding.. The repetitive multiple coloured bar codes on the packages are placed on this background and create a complex visual effect which produces a harmonious combination. The total work influences and manipulates audience perception, creating a bustling spatial experience.

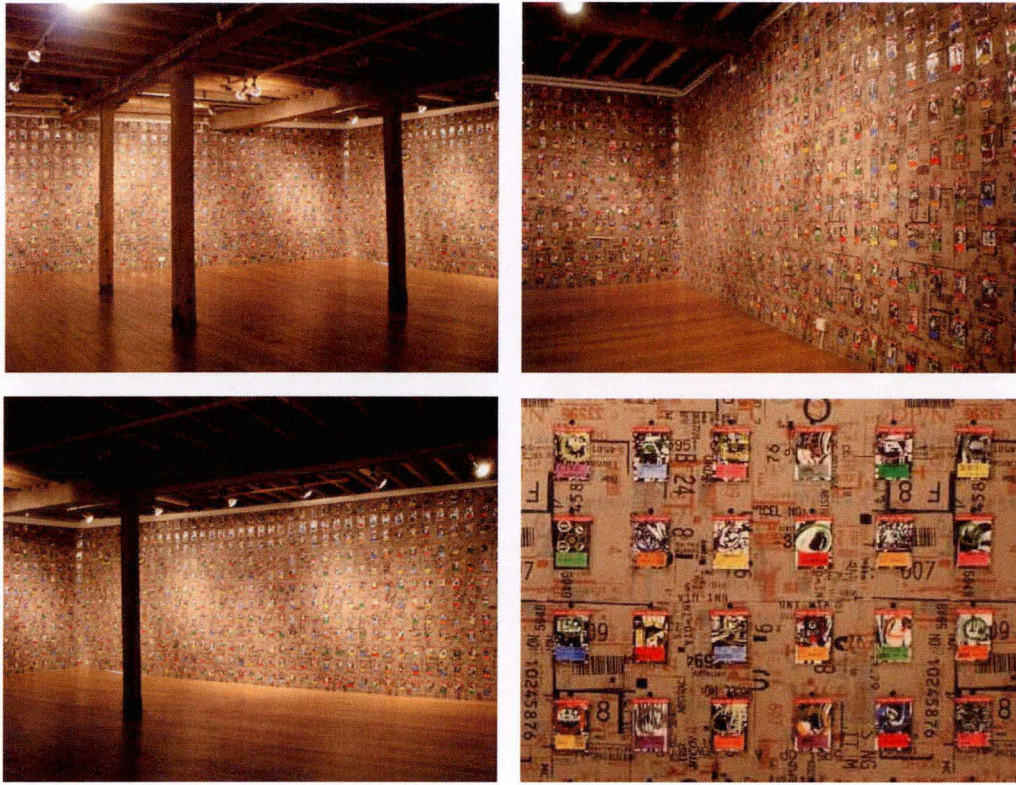


Fig. 64 - *Packages*, 2005 (installation views and detail)

One might find the work to look slightly like wall-paper but wall-paper of a different kind. Some audiences may feel they are inside a giant box or warehouse full of a tremendous display of products. Even though the environment is pleasant and inviting, the audience could simply get confused by the repetition and variations of thousands of similar forms (same size, shape and same materials). This is the reality of the products in the market place which have been produced in varieties of type and range that give a consumer the various kinds of choices.

Through its repetitive mode, this work forms a complex visual vocabulary that creates a sense of continuity and infinity while the audience finds it almost impossible to determine which images are similar and which are different. Just as in the supermarket, the consumers are not really aware of the small marginal differences among the products. The density of the codes' composition on the background and the repetitive images, colours and text that are arranged in grid



formation stimulates an active visual experience which our eyes jump off from one 'package' to another without any focus. This creates the feeling of never-ending movement.

The use of plastic packages in this work provides an interesting correlation of what we see as the products. Plastic has been used intensively by product manufacturers for packaging to protect the products as well as to heighten their appearances. All the 'packages' form an illusion of product representation: presented in small plastic packages completed with code label and list information. Although there is nothing really special about the 'packages' which only contain images with coloured signs and codes, the way they were designed (the combination of colours) aroused strong visual attention. The other aspect that could evoke the feeling of curiosity to the audience is the text on the top of the 'packages' which states 'packing list enclosed'. Some audiences maybe wanted to know what exactly was stated inside the 'packages'. This is the feeling that brought them more closely in engaging the complexity of the massive accumulation of repetitive mass produced images.

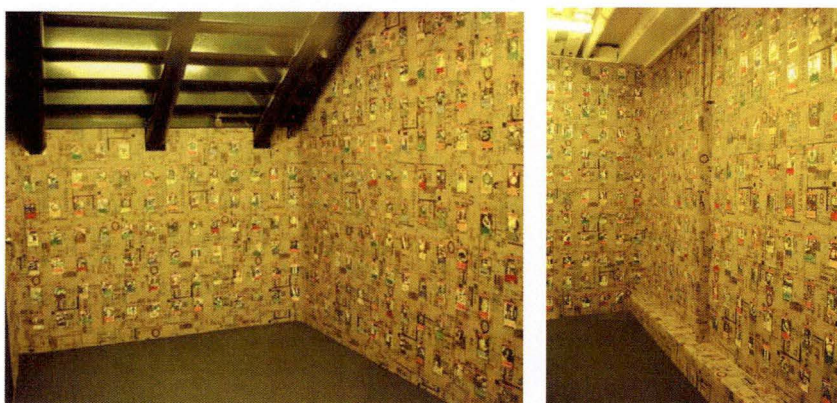


Fig. 65 - *Packages*, 2005 (installation views)

The work was exhibited again in Avago Gallery, Hobart during *Tasmanian Living Artist Week*, 2005, in smaller scale. This installation comprised over 700 'packages' that also covered the whole wall of the space. In this particular work, I

experimented with yellow coloured fluorescent light. The overall effect basically not much different to the previous installation; however because of the size of the space, which is much smaller, it created a greater claustrophobic feeling which the audience had to confront. It also meant that the images seemed more ‘close-up’ and everything seemed to be situated right in front of the eyes.

I learned a very valuable lesson from this particular project in engaging with the idea of repetition and mass production. For me this work is some kind of punishment which took almost 4500 prints to complete, but the more torture and complicated stage is to prepare every single complete ‘package’. Although the process is very simple: cutting the images and put in the plastic packages, and sticking on the code labels and list information; but because there were thousands of them it took over 25000 repetitive actions. I felt really sick and, even though it replicated the kind of experience any production-line worker meets on a daily basis, it made me decide to change and to develop a different method and form of work for the rest of the research project.

## **Phase Two: 2005**

Basically all the works in this research project were the representation of my own experience in physical consumer spaces and I wanted the works to reflect and relate in various emotional contexts. At this stage, the idea was to create multi-layered images that produced multiple reflection and illusion through variations in tone and intensity by using light and dark contrast through monochromatic compositions. All the images in this stage were mostly printed on plastic film with a combination of images on paper (for *Best Buy*).



Fig. 66 - 'Best Buy' experiments



Fig. 67 - 'Stocktake Sale' experiments

In this stage, I used the same images from previous work but made changes in cropping, close-up and enlargement. I wanted to create two different spaces using the same repetitive images. To visualize the idea, I started experimenting with three variations of black/white, and later, on orange and green. The first experiment used black images on a black background (with repetitive images in white) and then white images on black (also with repetitive images in white), finally white images on white (with repetitive images in black) which offered possibilities of the result that I wanted. The next stage was to explore the effect in coloured images – the orange and green. At this stage I also experimented with multi coloured layers by combining white, orange and green images that worked as a starting point. This was developed later in the final stage (phase three) and this experiment has been exhibited in the *CAST Annual Show*, CAST Gallery, Hobart, 2005.

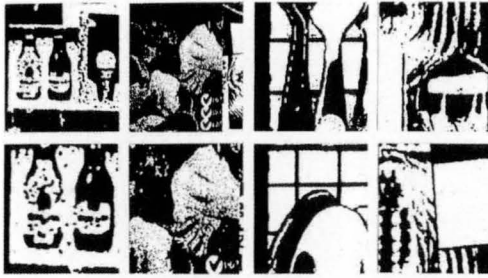


Fig. 68 - Example of extracted images

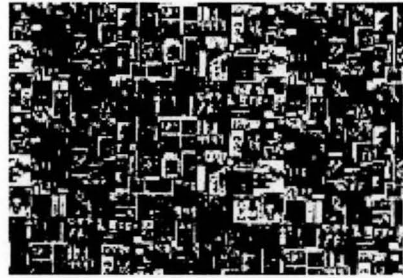


Fig. 69 - White images on black background

Both works at this stage used the same method of presentation and installation: the printed images on plastic hang in four layers (*Best Buy*) and five layers (*Stocktake Sale*) covering the entire wall. The layers were made-up by combining three parts of short plastic panel (100 x 61cm) to produce one complete long panel (300 x 61cm) and hanging closely to cover the whole spaces. All layers also use the same images but variations in image - extraction, size and quantity. Works completed at this stage were exhibited in a solo show (*Screen*) at Side Space Gallery, Hobart, 2006.

### **Best Buy 2005**

600x600x270 cm

Acrylic screen printing on plastic film and paper, stainless steel wire, eye screws, turnbuckles, swages, fold back clips, pine, sticky tape.

All the images on plastic were printed in white in four different sizes – 9 x 9cm, 12 x 12cm, 17 x 20cm and hundreds of repetitive small images (same images in the background). However the images for a background were printed in a black on white surface that produced a negative effect. These abstracted images were the combination from hundreds of repetitive products and shopping bags. The first layer and background used the same images; the only difference in colour was white for the first layer and black for fifth layer (background).



Fig. 70 - Black images on white background (detail)

The images were arranged in sequence: small sizes on the front, followed by bigger images at the back. In this work the biggest images were placed on the fourth layer. Every long completed panel in every layer was designed in different panel combinations (refer to the panel chart fig. 71). A column in the chart represents one complete panel which contains 3 short panels and the number shows the position of the short panel in one complete panel, and their arrangement in the layer. In other words, the work was the combination of images in different layers that were arranged in different of configurations.

Layer 1 and 5				Layer 2				Layer 3 and 4			
All Side (wall) & Background				Side 1	Side 2	Side 3	Side 4	All Side (wall)			
1	1	1	1	1	2	1	2	1	2	1	2
1	1	1	1	1	2	1	2	2	1	2	1
1	1	1	1	1	2	1	2	1	2	1	2

Fig. 71 - The chart for panel compositions/combinations (example)

This work contained over 10,000 images, almost half of which were in big sizes placed in second, third and fourth layers. Although the space was crowded with thousands of repetitive images, the physical character of white suggested simplicity, calm and cleanliness and created a relaxing and refresh environment. White does not carry any perception of weight and visually it gives a heightened sense of space within the surrounding. A dense aggregation of mass- produced images in different sizes on multiple plastic layers created an ambiguous



perceptual space where the audience could lose the sense of depth on the illusive textural surfaces.

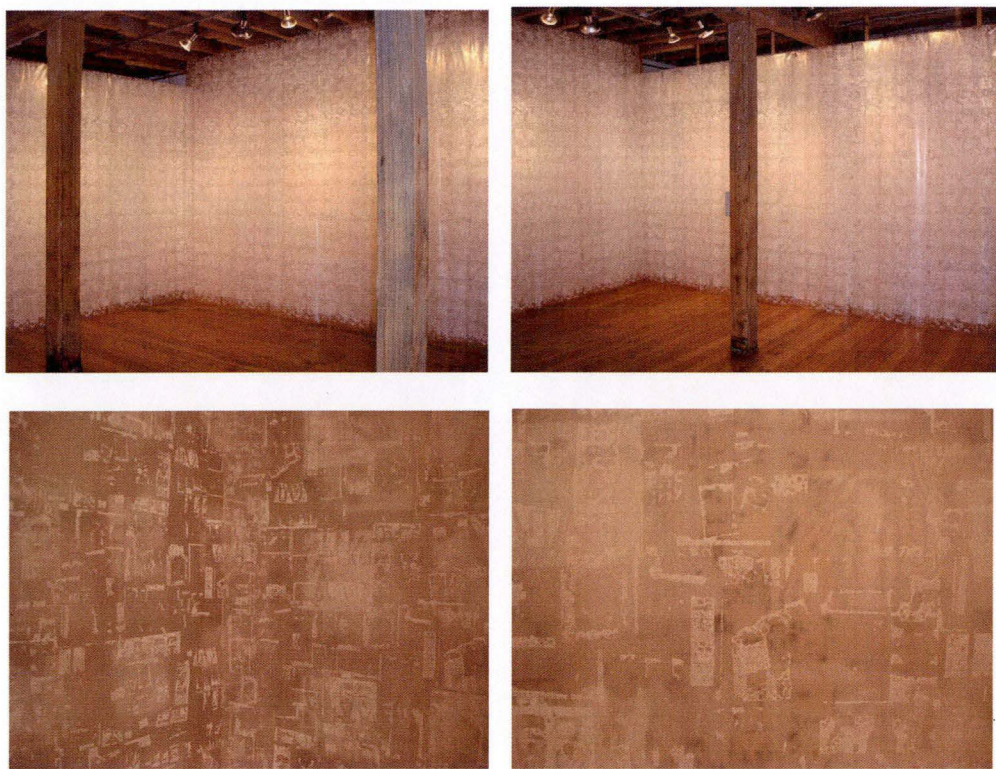


Fig. 72 - *Best Buy*, 2005 (installation views and details)

Through the arrangement of layers hung at various distances, the work offered a variety of complex viewing experiences where the composition of the images changed and varied depending on one's angle or position. However, the use of white creates a monotonous environment where the audience could feel, psychologically, the impression of sameness and infinity. The complexity created by the layering was diffused by the use of only white. The variations of imagery become infused through a monotonous field of infinite sameness.

Most of the audience could experience the impression of coldness within the surroundings because, psychologically, white has the effect of absolute silence on our soul. Nevertheless, the visual textural quality of the surfaces which form

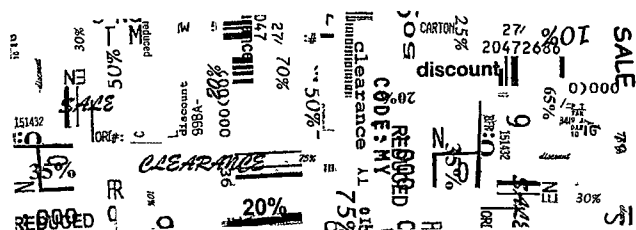
through successive translucent layers produced the illusion of a visual rhythm that stimulates the feeling of a harmonious environment.

**Stocktake Sale      2005**

360x360x270 cm

Acrylic screen printing on plastic film, stainless steel wire, turnbuckles, swages, eye screws, fold back clips, coloured plastic, pine, fluorescent lights, sticky tape.

As mentioned before, this work also used the same source of images but there was a slight difference in cropping and detailing. This work comprised over 3500 images and all were printed on plastic separated into five different layers in a variety of sizes. These were: 9 x 9cm, 12 x 12cm, 20 x 17cm, 35.5 x 35.5cm. It was made up of a composition of various sale promotions, discount percentage figures and bar codes. This composition contains repetitive words in a variety of font types and sizes such as 'clearance', 'discount', 'reduced', etc and sale figures such as 20%, 35%, 50%, 75%, etc. that are normally used in advertising promotions. This composition was placed in the centre which was on the third layer.



**Fig. 73 - Composition of variation sale promotions, discount percentage figures and bar codes (detail)**

The arrangement of the layers was slightly different from the previous work (*Best Buy*) where the biggest images were placed on the first layer and followed by the smallest and gradually much bigger images on the fourth and fifth layers. Only a first layer applied different panel configurations, while the rest used the same

structure of combination (refer to fig. 74). The three different tones were placed alternately with the darkest on the first layer, middle tone on the second and fourth, and the lightest tone was put on a third and a fifth layers. And the background was entirely covered by bright orange plastic.

Layer 1												Layer 2, 3, 4 &5			
All Side (wall)												All Side (wall)			
1	4	7	3	6	2	8	5	2	6	3	7	1	2	1	2
2	5	1	4	7	3	7	4	1	5	2	6	2	1	2	1
3	6	2	5	1	4	6	3	7	4	1	5	1	2	1	2

Fig. 74 - The chart for panel compositions/combinations (example)

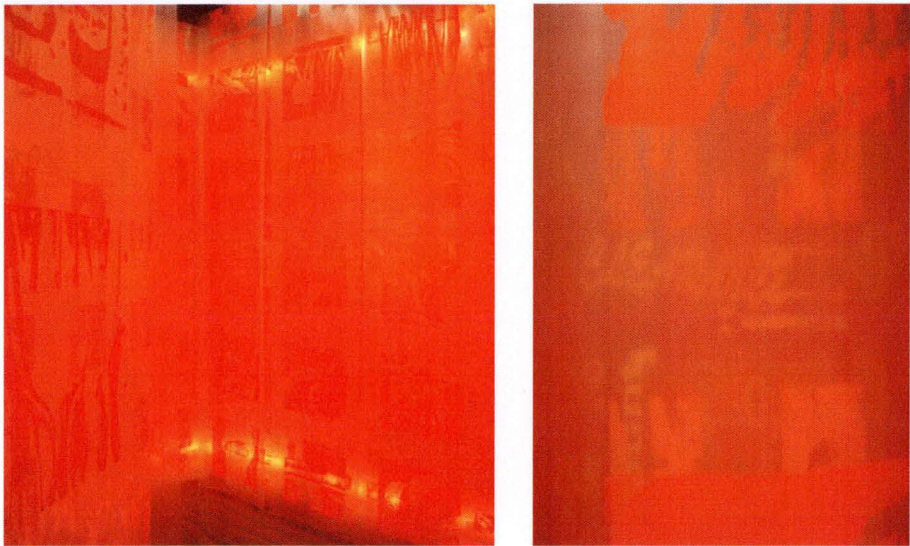


Fig. 75 - *Stocktake Sale*, 2005 (installation view and detail)

The use of orange colour created a totally different impression compared to previous work such as *Best Buy* which was white, although both of them used the same images, materials and format. In this work I experimented with orange coloured fluorescent lights placed along the top and bottom of the wall. The surroundings glowed with the reflection of the orange light bouncing off wall, floor and ceiling. Orange is a joyous colour and full of energy; it is stimulating,

cheerful and warm. Because it is a very strong colour physically, it promotes a feeling of surprise and excitement when the viewer enters the space.

The orange, while creating a cohesive environment, can equally create a sense of aggression through its intensity. This feeling was strengthened by the narrowness of the space and density of the repetitive imagery, especially the biggest images on the front layers which the audiences have to confront close-up.

This work tried to recall our attention to the variety of advertising that dominates our commercial spaces. There are so many promotions telling us that everything is for sale and everything is the best price but, which one is really has the bargain price is the most critical and confuse element of our experience in retail spaces. However this is the aesthetic of the market place that manipulates our desire and needs through variations of choices.

### **Phase Three: 2006**

Phase three incorporated three works executed in the final stages of the project and were exhibited in the *Transport* exhibition, Long Gallery, Hobart 2006 and a solo show (*Screen 'part 2'*), Inflight Gallery, Hobart, 2006. All the works in this stage use much clearer or recognizable images with only some modification and abstraction. In addition, the works were designed to create interactive spaces through single or inter-connected corridors where the audiences were encouraged to walk between the layers of multi-coloured images. I wanted the works in this stage to represent a closer aesthetic association with daily.



## Iced Donuts 2006

840x360x270 cm

Acrylic screen printing on plastic film and paper, stainless steel wire, eye screws, turnbuckles, swages, fold back clips, pine, sticky tape.

Colour makes a difference to our everyday lives, and influences and affects what we buy and why we buy it. As colour is able to manipulate and evoke such emotional responses. It holds pleasant associations in relation to foods, to taste and to smell which influence our desire and appetite. For this particular project, I wanted to use something simple (the images) that might represent real appetite appeal. However, this is not as easy as I thought: to choose from thousands of different products was quite difficult and confusing. But luckily during the process of finding the images, I went out with my family to the Hobart city centre and suddenly my younger daughter stopped me in front of the Donut King stall in Elizabeth Street Mall and asked for a donut. At that moment, the idea sparked in my head and I thought I have found the right subject matter.



Fig. 76 - Example of donuts in variations of images

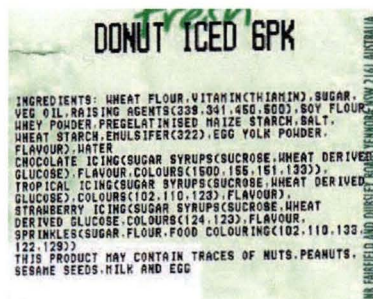


Fig. 77 - Donut ingredients label

I bought the donuts and took a picture from various angles and using Adobe Photoshop was able to change and to manipulate the images. For this work, I used all twelve colours in the colour circle and triadic harmony combinations. The colour combinations on paper were divided into three sections where each composition contained 4 different combinations (refer to fig. 78) and arranged in the alternate order (refer to fig. 79). Whilst the images on plastic were divided into three sections, two of them contain donut images: 27 big images in 12 different

colours (panel 3) and 48 small images in 10 different colours (panel 1) for one complete panel (refer to fig. 79 for colour combinations in which each number represent different colour) and one section that contained text which described the ingredients of the donut. This text panel was placed in the middle (second panel – panel 2) between two images of donut panels.

Composition 1		Composition 2		Composition 3	
Red Blue-green Yellow-green	Green Red-orange Red-violet	Yellow Red-violet Blue-violet	Violet Yellow-green Yellow-orange	Yellow-green Red Violet	Red-violet Yellow Green
Blue-violet Orange Yellow	Yellow-orange Violet Blue	Blue Red-orange Yellow-orange	Orange Blue-green Blue-violet	Red-orange Green Blue	Blue-green Orange Red

Fig. 78 - Background colour combinations and compositions

Paper				Plastic panel 2				Plastic panel 1				Plastic panel 3							
1	3	2	1	1	1	1	1	1	7	9	11	8/4	11/12	7/3	6/5				
2	1	3	2	1	1	1	1	2	8	10	12	1/2	10/9	8/4	11/12				
3	2	1	3	1	1	1	1	3	9	1	5	7/3	6/5	9/10	10/9				
1	3	2	1					4	10	2	6	11/12 9/10 6/5	7/3 8/4 9/10 2/1 8/4	6/5 12/11 2/1 3/7 4/8 10/9	1/2 7/3 8/4 5/6 11/12 1/2				
2	1	3	2					5	11	5	3								
								6	12	6	3								
								7	5	7	11								
								8	6	8	12								
								9	3	1	7								
								10	4	2	8								
								1	11	3	9								
								2	12	4	10								

Fig. 79 - The chart for colour and panel compositions/combinations (example)

The idea of this work was to create a space that can be engaged with in many different ways through a narrow passage between the layers of images. I have experimented with three variations of configurations - each of them offering different spatial dimensions. In the first experiment, the plastic panels were placed in the middle of the space and arranged continuously facing the side walls (right and left) that produce long narrow round corridor (fig. 80 - a). I developed the



second configuration based on the first experiment, but at this time the space was divided into four inter-connected narrow corridors with the plastic panels hanging in the middle in alternate format that produced a gap between the groups of panels (fig. 80 – b). Although this composition was much better than before, I felt it still formed a too direct visual dimension because the audience can see and walk straight down to the end of the corridor. I developed another configuration based on the second idea, but I changed the position of the plastic panels which were facing the front and back walls (fig. 80 – c). This composition offered over forty inter-connected short corridors that can be engaged by the viewer in many different directions and produces multiple visual effects.

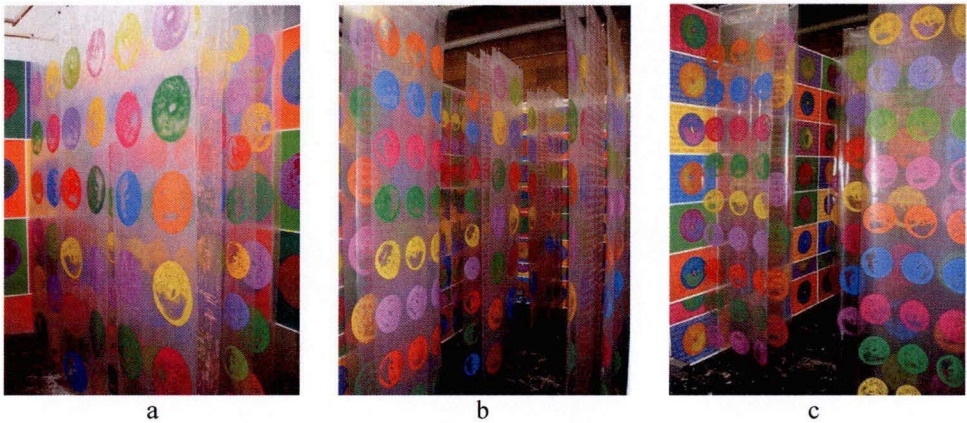


Fig. 80 - Variations of configurations/compositions

This work was the most colourful of all of the installations in this series. The wall (background) was totally covered by multi-coloured donut images arranged in grid formation. The two coloured panels of donut images and text panels were arranged randomly in alternate format between the groups. Each group contained three layers of complete panel (two images panel and one text panel in the middle or second layer). Every group of panels was different because the positions of the colours were variants that can be combined in different configurations. This work contained almost 3200 printed images - over 2300 on plastic and 800 on paper.

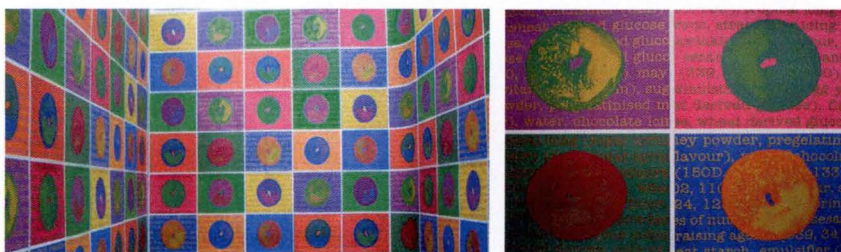


Fig. 81 - *Iced Donuts* (background view and detail)



Fig. 82 - *Iced Donuts*, 2006 (installation view and detail)

The multiple colour combinations in the background and the transparent quality of the plastic created the spectacular visual effects and transformed the atmosphere into a kind of magical world in which the multi-coloured donut seemed like it was floating on air. The combinations of bright multiple coloured images encouraged an impression of a pleasant and harmonious environment reminiscent of a festival. It suggests the feeling of enjoyable and playful environment. Because of the repetitive panels arrangement, the work offered a multi-sensory experience with the images changing from varying degrees of angles. The use of coated paper produced a very strong and brilliant colour quality that influenced the appearance of the surroundings. The use of text in this work produced the illusion of tactile surfaces, while the bright colours both on background and plastic strongly modified audience perception and create a rhythmic optical illusion. Even though the space was dense with thousands of repetitive mass-produced images, the glow and sensuality of the colours created a strong visual sensation and stimulated a

kind of 'fun environment' which the audience could absorb. It almost lost that sense of a confusing atmosphere.

Psychologically, the audience could experience how colours stimulate impressions and desire. As we know, donuts are decorated in variations of icing colours, for example red, green, orange, yellow and pink, together with colourful sprinkles or 'hundreds and thousands' that really attracts attention especially for children because of their sensual appeal and the sweetness of the colours. Although the donut (like many types of food) actually contains food colouring (for example 150D, 155, 133, 102, 110, etc), the colours make it look nice, sweet and very tempting, and we usually do not really care about the ingredients of the food: as long as we can fulfill our desire. This work evokes those qualities.

**Buy 1 Get 1 Free 2006**

600x270x270 cm

Acrylic screen printing on plastic film and paper, pine, mdf, acrylic paint.

Products are made in widely different ranges, and have different brands and variations in prices. We as consumers try to find the best for less or, in other words, the best value for money. However, this is not always easy and we usually experience the complexity and perplexity of choosing from hundreds or thousands of similar products in different prices. This work has tried to represent this experience through three inter-locking coloured corridors or tunnels that use shoes as the subject.

For this work I chose to use the light and dark contrast through monochromatic combination using three colours: red, green and yellow. The composition of the colours also suggests the harmonious principle of cold and warm contrast: the warm colours (red and yellow) were placed in the first and third corridor, whilst the cold colour (green) was placed in the middle or second corridor. Because I wanted the work to be more complex visually, I used the promotional advertising



slogan ‘Buy 1 Get 1 Free’ and repeated the text to cover the whole background of the images. The work comprises more than 2000 images based on the repetition of eighteen shoe advertisements complete with brands, logos, models and prices. Every colour contained twelve images - six of them were different and another six were the repetitive from the other colour (refer to fig. 85).



Fig. 83 - Shoes sale catalogue (detail)



Fig. 84 - Buy 1 Get 1 Free (images detail)

Red		Green		Yellow	
Wall (paper)	Ceiling/Floor (plastic)	Wall (paper)	Ceiling/Floor (plastic)	Wall (paper)	Ceiling/Floor (plastic)
Panel A	Whole panel	Panel A	Whole panel	Panel A	Whole panel
18 6	18 6	15 9	15 8	2 11	2 11
10 17	10 17	5 10	5 19	7 13	7 13
12 11	12 11	6 17	6 17	12 3	12 3
	8 1		1 4		5 4
Panel B	13 14	Panel B	7 2	Panel B	15 18
8 1		1 4		5 16	
4 13		8 16		15 18	
3 14		2 7		9 4	

Fig. 85 - The chart for image compositions/combinations

The space in every room or corridor was totally enclosed by hundreds of repetitive images that cover the entire walls, floors and ceilings which the viewers became an integral part of the surrounding. The glowing colour infused the space into chromatic perceptual experience. The interesting aspect of this work was its ability to change viewers’ senses and emotions drastically from warm to cold and cold to

warm. Each colour gave a different spatial appearance as well as changing our ability to see, perceive and interpret our surroundings.

Psychologically, the red room imparts feelings of warmth, energy, passion and excitement. This room also contains elements of pink that suggests romance, femininity and intimacy. In total contrast, the green room encourages the feelings of freshness, restfulness, equilibrium and a feeling of peace; while the yellow room feels simultaneously cheerful and emotionally aggressive, possibly ever repressive.<sup>188</sup>



Fig. 86 - *Buy 1 Get 1 Free* (installation views), 2006

In contrast, the repetitive pictures incorporated into the work contain two kinds of visual information - images and texts (the information of the product) - that have the elements of similarity and difference. The visual information is very confusing, especially the designs and the prices: \$99.99, \$119.99, \$129.99, \$139.99, \$149.99. For the viewers it is almost impossible to determine all the aspect of sameness and variations of repetitive images between each room. This is actually the situation that we experience at the moment we enter any shoe shop because we are not really sure what we want or what to buy. We may go to several shops: looking, trying and comparing - especially the designs and prices of different brands - until



we find something that satisfies our desire. This is the complex experience that we usually encounter which has been created by the elements of repetition and the variations that dominated our market place.

**Big Brand Savings 2006**

840x360x270 cm      Acrylic screen printing on plastic film and paper, pine, mdf, acrylic paint.

Every week I receive the sale catalogues from Woolworths and Coles, and they have made me think about how to use these original images to represent our shopping experience through actual advertising images. There are thousands of different products in variations of range and with only small marginal differences in price. We normally do not concern ourselves about the small differences in every product and usually we choose the product depending on the impression suggested by the package; that is, the appearance of design and colour combinations. This variation of packaging in repetitive and different forms, sizes, designs and colours creates an overall harmonious environment that generates a unique visual pleasure.

This final work has been another piece that uses images directly from sale catalogues complete with detailed information of the products (brands, type of product and range, weight such as Nutella Hazelnut Spread 400g, Doritos Tapas or Dippas Range 175g, Salsa 300g or Twisties 190g, SPC Canned Fruit 825g, Tom Piper Canned Meals 400g, Paul Newman’s Own Dressings 250g, etc.) and prices, including the amount of saving for every product compared to original prices. For example: 3.49 save 50¢; 1.98 save 1.56; 1.99 save 1.15; 1.97 save 72¢; 2.98 save 71¢. The images were extracted from weekly Woolworths sale catalogues and there were over 80 types of products that were repeated in two sizes. The idea was to present the work in the form of one narrow long corridor that used the

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<sup>188</sup> Psychologically yellow is considered to be the most powerfully emotive colour.

combination of multi-coloured images and cast shadows to represent our experiences of the overwhelming world of advertising. However in this work, the images were placed on the floor and ceiling, because I wanted the viewers to look up and down rather than to look at right and left.



Fig. 87 - Extracted images from sale catalogue



Fig. 88 - Experiment detail

Composition A				Composition B				Composition C			
Small images		Big images		Small images		Big images		Small images		Big images	
Red	Green	Orange	Yellow	Blue	Green	Violet	Red	Yellow	Orange	Violet	Blue
Composition D				Composition E				Composition F			
Orange	Violet	Green	Red	Blue	Orange	Green	Yellow	Red	Violet	Orange	Blue

Fig. 89 - The chart for image and colour compositions/combinations (example)

This was another work that used hexadic harmony that contained all primary and secondary colours - red, yellow, blue, green, purple and orange. The work comprised 1200 images that incorporated 24 panels (twelve on the floor and twelve on the ceiling) in which every panel was the combination of two layers of plastic panels that contained four colour combinations in two different sizes of images (outside layer incorporated the small images and the inside layer included the big images). Every colour uses the same images but they are repeated in different combinations with other colours and images (refer to fig. 89).

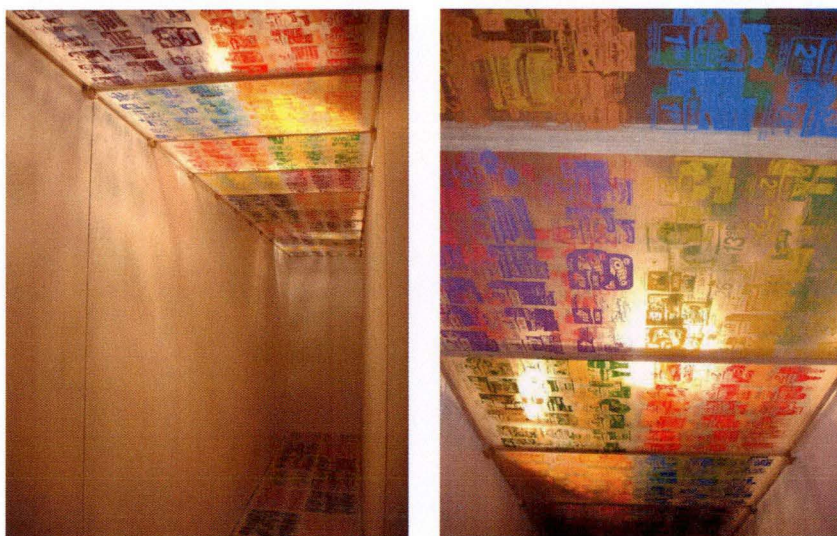


Fig. 90 - *Big Brand Savings*, 2006 (installation view and detail)

I wanted the work to create a complex visual reflection and representation that transformed the space into a paradise of colours that were pleasing to the eye. Using projected lights over the top of the images on the ceiling, the bright multiple colour suffused the surroundings as well as creating a cast shadow on the wall. The unique characters between multi-coloured images on the floor and ceiling with the cast shadows on the wall created a strong contrast, fragmenting the viewer's perception as well as producing rhythmic optical vibration. At the same time, the typical quality of the shadow also formed an illusionistic representation to the actual images that created the impression of positive and negative spaces.

The translucent quality of the plastic generated the visual illusion of overlapping images as well as brightening the colour - particularly the images on the ceiling. As the light penetrated into the plastic, it transformed the coloured images into brilliant blazing reflections. As Brigita Ozilins has noted about the work, 'Reflections of mass-produced goods are cast over floor and walls and our bodies - we become mesmerized, engulfed in the bright colours of the brash commercial world'.<sup>189</sup>

<sup>189</sup> Ozolins, B., 'Transfer, copy, print, transport', *Transport*, Exhibition Catalogue, Hobart: Salamanca Arts Centre, 2006, p. 6.

*Big Brand Savings* created a strong association with consumer spaces and our experience of them. The repetition of mass-produced images in various combinations could create the feeling of either disorientation or invite the viewer to search for order within the riot of images.

## CHAPTER 4 – CONCLUSION

The project has investigated strategies for the representation and critique of consumer culture in an installation format. It has employed an aesthetic and an art practice that can reveal how repetition and mass-production, and similarity and difference, affect our decision making as consumers. My readings on visual art practice were centred on these themes and the artists I have discussed employ a range of strategies to reveal the workings of contemporary consumer culture. The research has also investigated how colour affects us emotionally and influences consumers in the act of buying. This understanding helped to clarify and strengthen my observations regarding the role repetition and colour play in visual language especially when one is investigating the phenomenon of mass culture.

Another important aspect that provided a fundamental context for the project is the study of colour psychology in relation to the consumer and environment. Other visual art concepts that have been studied during the project include the following:

- repetition and accumulation;
- the consumer theme: subject and object;
- mass-production: copies and multiples;
- grids: format and form;
- colour, space and environment.

The project aimed to establish correlations between repetition, similarity and difference in mass culture as they contribute to the variety of visual messages in advertising. The research project has identified three key features of the relationship between repetition and mass culture that dominate and influence the appearance of consumer spaces: colour in relation to the products; repetition and variation in mass production; and repetition in advertising campaigns. These are the principal repetitive experiences in consumer spaces that provoke and stimulate our retail environment and provide the consumer with the illusion of values and



choices. And we as consumers naturally always want something that we can choose because this is the way we express our emotion and individuality.

The outcomes of this investigation also reveal that colours significantly affect our aesthetic dimension, as well as influencing the surroundings and appearance of the spaces, which create a sense of visual unity. The works developed in this research project are specifically designed to evoke different characteristics of repetitive images and colours and the emotional response to them. The space of the consumer is infinite, with an avalanche of repetitive and similar products in different designs, sizes and forms as well as colours. Our relationship to the repetitive nature of mass-produced products in mass culture is characterized by temptation and the lure to satisfy our desire: this is why colour plays such an important role in every act of purchasing.

The geometrical element is a prominent feature within the works dominating the format of images and their composition. This studio-based investigation has enabled the exploration of formal grid formation within different spaces that has produced various visual characters and tactile effects. The research has established the correlation between grid and repetition where, through the systematic combination and variation, they are able to construct complex perceptual effects that evokes a range of curiosities and experiences.

This project's significance to the field of installation art has been to create experiential environments that can evoke complex multi-sensory responses to the colours and images of advertising. These environments have been used to investigate perception, emotion and psychological reactions. All the installations in the project have found their own character and offered a range of readings regarding the paradoxical qualities of our relationship to the experiences and nature of consumer spaces.

Finally, the project has contributed to the field in extending a dialogue on the nature of mass consumption on a metaphorical level. Through representations of colour and the exploration of repetition, this project provides a visual account of why we celebrate and enjoy the nature and character of consumer culture that dominates our daily experience. The use of common images from advertising brings to mind a strange sense of familiarity that leads to some meaningful articulation of our memory and emotional responses to the mechanisms to the capitalist market.

The research project also has revealed a number of issues that have informed my practice for some years and opened up a range of possibilities that I would like to pursue beyond this research project. For instance, I would like to explore this concept through more complex and interactive works (through a combination of time-based media and happening art) that reveal how the viewers react and behave spontaneously. Particularly, I would like to experiment with video projection and sound technologies (digitally manipulated imagery and sounds) as well as through psychical intervention of the audience where they are free to choose and pick the items from thousands of repetitive quasi-identical objects that will evoke a complex relationship between sensations and experiences.

## APPENDICES

### **Appendix A: Motivation – why make it work with these ideas?**

Every artist will try to be different and look at the subject from a different perspective or use different techniques and methods of production. This is of great concern to me as an artist; to choose the subject that has not been fully explored and developed in the context of the contemporary Malaysian art scene. Malaysia is a country that has rich traditions and unique cultural values where religion, belief systems and custom dominate every aspect of everyday life; way of life, politics, society and economy.

Basically, all those ideas are quite philosophical and very complex conceptually because they involve various inter-connected elements which are very interesting to explore and are directly related to the way of thinking, belief and social life. This is the reason why most artists mainly focus their work within this context. The reason for this is that cultural tradition as a subject is very important in Malaysian context where it becomes one of the main political agenda items toward the country's mission to achieve fully developed status in the year 2020. The majority of the Malaysian artists are painters and sculptors and there aren't other Malaysian printmakers who work with the idea of mass-production or in the form of large-scale installation. (These are also the reasons why I have not included any Malaysian artist in the context of my exegesis).

I am really fascinated with the phenomena of capitalism and consumption that control and influence consumers in contemporary living. Basically, I am interested in the contemporary issues or something that really has occurred in everyday life as seen in the mass media or within my own experiences as an artist. In particular, sometime in 2001 I started to produce installations that were mainly designed to investigate the audience interaction including their psychological effect, emotion

and behavioral action that reflect the experience of consumer environment. I found them very interesting and challenging. From that moment, I decided to focus and concentrate on this aspect of my practice, that is, consumer culture which finally appeared in my first solo show entitled '*Statement Series – True Colours*' in 2004. The idea for this show has driven me to extend and develop the subject matter in different ways and in a more complex manner in the context of this research investigation. As a result this research is represented in six installations which use different colours combinations and repetitive pattern structures that influence audience in various contexts: visually, emotionally and psychologically.

## **Appendix B: Itten's Colour Contrast and Harmony**

### **Colour Contrast**

#### **Contrast of hue**

The contrast is formed by the juxtaposition of different hues or combining pure colours; and using white and black can heighten the vivid effect. The concept is very simple which is the greater the distance between hues on a colour circle, the greater the contrast. Some obvious combinations are: violet/green/blue/orange/black, yellow/green/violet/red, yellow/red/blue, red/blue/green and blue/yellow/violet. However, the variations are infinite depending on colour combination, hues and the quantitative proportion of colours. Yellow/red/blue is the extreme of contrast of hue, whilst the effect of tertiary colours is much weaker in character compare to orange/green/violet.

#### **Light and dark contrast**

The contrast refers to the different degrees of light and dark value. All colours can be lightened with white and darkened with black. The combination can be black and white, a monochromatic composition or a colours combination of different grades of brilliance.

#### **Cold and warm contrast**

The contrast is formed by the juxtaposition of hues considered as colder and warmer values. Basically, yellow/yellow-orange/orange/red-orange/red/red-violet are referred as warms colour, whilst yellow-green/green/blue-green/blue/ blue-violet and violet as cool. Because the cool and warm contrast suggesting nearness and distance, it is often the easiest contrast to create three dimensional depths or the illusion of space



and perspective effects by advancing and receding characteristics of warm colour in relation to cool colour.

### **Complementary contrast**

The contrast is produced by the combination of two colours that are diametrically opposite each other in the colour circle. Examples of the complementary pairs are yellow/violet, blue/orange, red/green, etc. Each of complementary pair has its own character: yellow/violet represents light-dark contrast, blue/orange represents cold-warm contrast, red/green represents the two saturated colours that have the same brilliance. The complementary contrast is also the basic rule of harmonious effect.

### **Simultaneous contrast**

The contrast is formed when the boundaries between colours perceptually vibrate or eye simultaneously requires the complementary colour. As he wrote, ‘...The fundamental principle of color harmony implies the rule of complementaries’.<sup>190</sup> However, the colour combination creates new character effects and interesting perceptual illusions. ‘Simultaneous contrast determines the aesthetic utility of color’.<sup>191</sup> Basically, the contrast occurs between a grey and a strong chromatic colour, and also between any colours combination that is not precisely complementary. For example, a strong red will give a greenish grey effect to the grey.

### **Contrast of saturation**

The contrast is consists in the opposition of brilliant and dull colours or between light and dark values. Colours can be diluted in four different ways that give very different values: which is pure colours diluted with white, pure colours diluted with black, saturated colours diluted with black

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<sup>190</sup> Itten, J., *The Art Of Color*, New York: Reinhold Publishing Corporation, 1962, p. 87.

<sup>191</sup> Goethe quoted by Itten, J., 1962, p. 87.

and white or grey, and pure colours diluted by admixture of the corresponding complementary colours.

### **Contrast of extension**

The contrast is formed by assigning proportional colour areas of different sizes, which are determined by their brilliance or the light value of the hues. For example the proportional value to harmonious areas for yellow:violet are 3:9 (or  $3:9 = 1:3 = \frac{1}{4}:\frac{3}{4}$ ), being three times stronger than violet, yellow only occupies one-third as much area as its complementary violet. The harmonious relative areas for primary and secondary colours are the following:

Yellow	Orange	Red	Violet	Blue	Green
3	4	6	9	8	6

## **Colour Harmony**

### **Dyads**

are produced by combining the complementary colours standing opposite each other in the colour circle. For example, red/green, yellow/purple, blue/orange, red-orange/blue-green, red-violet/yellow-green, yellow-orange/blue-violet are the harmonious dyads. By using colours sphere or colours star, an infinite number of combinations can be formed.

### **Triads**

are produced by combining three selected hues that form an equilateral triangle or isosceles triangle. The combinations for the equilateral triangle are yellow/red/blue, orange/violet/green, yellow-orange/red-violet/blue-green, red-orange/blue-violet/blue-green, etc. For the isosceles triangle the combinations are yellow/blue-violet/red-violet, red/blue-green/yellow-green, blue/yellow-orange/red-orange, red-violet/green/yellow, etc. By

rotating the triangles in the colour circle, different colours combinations can be obtain.

### **Tetrads**

are produced by choosing two pairs of complements in the colour circle, based upon a square and rectangle. The example combinations for square are yellow/violet/red-orange/blue-green, yellow-orange/blue-violet/red-orange, etc. and for rectangle they are yellow-green/red-violet/yellow-orange/blue-violet, yellow/violet/orange/blue, etc. Another combination for harmonious tetrads is the trapezoid which is formed by any two adjacent hues, and two opposing colours taken from the right or left of their complements. The combination will produce some kind of simultaneous perceptual effects.

### **Hexads**

are produced by choosing three pairs of complements which formed a hexagon shape that can be rotated within the colour circle to get different combinations. The examples of these combinations are yellow/violet/orange/blue/red/green and yellow-orange/blue-violet/red-orange/blue-green/red-violet/yellow-green, etc. The other colours combination for hexads can be obtained by the inclusion of white and black to two complementary pairs (four pure colours) to form a regular octahedron. (fig. 91)

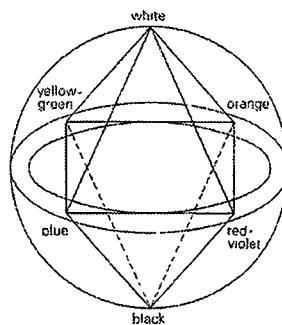


Fig. 91 - The octahedron as a figure for harmonious hexads in the color sphere

## Appendix C: List of Illustrations

1. Mohd Fauzi Sedon, *Up and Down*, 1998, screen printing on cardboard boxes, coloured paper collage, 180x180 cm.
2. Mohd Fauzi Sedon, *Name Tag – just name*, 2000, screen printing on cardboard boxes, photocopy, laminate film, tags, 180x180 cm.
3. Mohd Fauzi Sedon, *03-PBGGB-000-321*, 2003, screen printing on cardboard boxes, 90x90 cm.
4. Mohd Fauzi Sedon, *03-PGGBYG-000-131*, 2003, screen printing on cardboard boxes, 90x90 cm.
5. Mohd Fauzi Sedon, *Take, Wear, Keep*, 2003, screen printing on cardboard boxes, digital printing, photocopy, laminate film, L hooks, tags, 100 panels 30x60 cm each.
6. *Colour Circle* chart.
7. *Colour Sphere* chart.
8. *Constructions for Color Harmony* chart.
9. *Target* departmental store, Elizabeth Mall, Hobart.
10. *Centrepont*, Hobart.
11. *Color Experience Pyramid* chart.
12. *Bird Eye*, steam fresh vegetable.
13. *The Gourmant*, cook pack.
14. *Bardot, Gripp, Prince & Portobello, Mossimo* clothings.
15. Kids squeeze bottles.
16. *Myer* department store, Elizabeth Street Mall, Hobart.
17. *Woolworths*, Sandy Bay, Hobart.
18. *Ski D'ite*, yogurt.
19. *Hungry Jack's*, spicy chicken baquette.

20. Yayoi Kusama, *Infinity Net*, 1961, oil on canvas, 300cm x 1000 cm.
21. Yayoi Kusama, *Mirror Room (Pumpkin)*, 1991, mirrors, wood, paper mâché, paint, 200x200x200 cm.
22. Yayoi Kusama, *Dots Obsession*, 1998, inflatable vinyl environment, dimensions variable.
23. Yayoi Kusama, *Aggregation: One Thousand Boats Show*, 1963, sewn stuffed fabric, silkscreen images on paper, dimensions variable.
24. Sol LeWitt, *Wall Drawing – All Combination of Arcs from Corners and Sides; Straight, Not- Straight and Broken Lines*, 1976, white chalk on black wall, dimensions variable.
25. Sol LeWitt, *Wall Drawing – Twenty-Four Lines From The Centre Of The Wall, Twelve Lines From Each Midpoint Of Four Sides, Twelve Lines From Each Of Four Corners To Points On Six-Inch Grid And Twelve Lines From Each Of Four Corners To Points On Six- Inch Grid*, 1976, white chalk on black wall, dimensions variable.
26. Elizabeth Gower, *All Life Long*, 1984, mixed media, 303x970x120 cm.
27. On Kawara, *I MET*, 1973, typewritten on papers, rubber-stamped date (assembled in loose-leaf binders).
28. On Kawara, *I Got Up*, 1978, postcard, dimensions variable.
29. Andy Warhol, *200 Campbell's Soup Cans*, 1962, Synthetic polymer paint and silkscreen on canvas, 182.9x254 cm.
30. Andy Warhol, *210 Coca-Cola Bottles*, 1962, Acrylic and silkscreen on canvas, 208x267 cm.
31. Sylvie Fleury, *Poison*, 1992, shopping bags and their contents, dimensions variable.
32. Sylvie Fleury, *Coco*, 1991, Channel cosmetic products, dimensions variable.
33. Allan McCollum, *Drawing*, 1998, picture frame, drawing on paper, dimensions variable.
34. Allan McCollum, *Drawing*, 1998-1991, picture frame, drawing on paper, dimensions variable.



35. Masato Nakamura, *QSC & mV*, 1998-99, mixed media installation, 1090x160x350cm.
36. Allan McCollum, *Plaster Surrogates*, enamel on solid-cast hydrostone, dimensions variable.
37. Allan McCollum, *Over 10,000 Individual Works*, 1987-1988 (pink), enamel on solid-cast hydrostone, dimensions variable.
38. Allan McCollum, *Over 10,000 Individual Works*, 1987-1988 (blue) enamel on solid-cast hydrostone, dimensions variable.
39. Andy Warhol, *Flowers*, 1964, acrylic and silkscreen on canvas, dimensions variable.
40. Andy Warhol, *Cow Wallpaper*, 1966, silkscreen on wallpaper, 115.5x75.5 cm each.
41. Do-Ho Suh, *Floor*, 1997-2000, PVC figures, glass plates, phenolic sheet, polyurethane resin, 100x100 cm each panel.
42. Sol LeWitt, *Incomplete Open Cubes*, 1974, painted wood structure on a painted wood base, framed photographs, drawing on paper, 20.3x20.3x20.3 cm each structure.
43. Sol LeWitt, *Modular Cube*, 1966, painted aluminum, 152.4x152.4x152.4 cm
44. Andy Warhol, *Marilyn Diptych*, 1962, silkscreen ink on synthetic polymer paint on canvas, 208.3x289.6 cm
45. Andy Warhol, *Marilyn*, 1967, silkscreen ink on paper, 91.5x91.5 cm each.
46. Angela Bulloch, *Horizontal Technicolour*, 2002, mixed media, 50.8x50.8x50.8 cm each boxes.
47. Daniel Buren, *Point De Vue Ou Le Corridorscope*, 1983, acrylic on canvas, dimensions variable.
48. Daniel Buren, *Mixed Colors: The Village*, 2001, mixed media, dimensions variable.
49. Liam Gillick, *Coats of Asbestos Spangled with Mica*, 2002, anodised aluminum, Perspex, 840x1680 cm.
50. Liam Gillick, *The Wood Way*, 2002, anodised aluminium, Perspex, wood, dimensions variable.

51. Liam Gillick, *Applied Discussion Platform*, 2003, powder-coated plexiglass, anodized aluminium, dimensions variable.
52. Sol LeWitt, *Wall Drawing #1055*, 2002, acrylic on wall, dimensions variable.
53. Olafur Eliasson, *Room for all colours*, 1999, light, dimmer, control unit, dimensions variable.
54. Olafur Eliasson, *360° room for all colours*, 2002, neon tubes, control system, scaffolding, 320x800 cm.
55. Daniel Buren, *Colour, Rhythm, Transparency: The Single Frieze, Thannhauser 4*, 2004-05, dimensions variable.
56. *La Cabane Implosée: Les Rumeurs De La Ville*, 2002, coloured gel on glass, dimensions variable.
57. Example of product bar codes.
58. Mohd Fauzi Sedon, '*Packages*' first experiments, photocopy on coloured paper, sale catalogues, plastic packages, 60x42 cm each.
59. Mohd Fauzi Sedon, '*Packages*' second experiments, screen printing on paper, photocopy, labels, plastic packages, round dot labels, dimensions variable.
60. 12 variations of signs.
61. 12 complete bar code designs (example)
62. Example of extracted images
63. Example of images complete with coloured signs and codes
64. Mohd Fauzi Sedon, *Packages*, 2005, acrylic screen printing on paper, photocopy images, labels, plastic packages, round dot labels, sticky tape, 1050x750x270 cm
65. Mohd Fauzi Sedon, *Packages*, 2005, acrylic screen printing on paper, photocopy images, labels, plastic packages, round dot labels, sticky tape, 390x240x270 cm
66. Mohd Fauzi Sedon, '*Best Buy*' experiments, acrylic screen printing on plastic film, dimensions variable.
67. Mohd Fauzi Sedon, '*Stocktake Sale*' experiments, acrylic screen printing on plastic film, dimensions variable.

68. Example of extracted images.
69. White images on black background (detail)
70. Black images on white background (detail)
71. The chart for panel compositions/combinations (example) – ‘*Best Buy*’.
72. Mohd Fauzi Sedon, *Best Buy*, 2005, acrylic screen printing on plastic film and paper, stainless steel wire, eye screws, turnbuckles, swages, fold back clips, pine, sticky tape, 600x600x270 cm.
73. Composition of variation sale promotions, discount percentage figures and bar codes (detail) – ‘*Stocktake Sale*’.
74. The chart for panel compositions/combinations (example) – ‘*Stocktake Sale*’.
75. Mohd Fauzi Sedon, *Stocktake Sale*, 2005, acrylic screen printing on plastic film, stainless steel wire, turnbuckles, swages, eye screws, fold back clips, coloured plastic, pine, fluorescent lights, sticky tape, 360x360x270 cm.
76. Example of donuts in variations of images.
77. Donut ingredients label.
78. Background colour combinations and compositions – ‘*Iced Donuts*’.
79. The chart for colour and panel compositions/combinations (example) – ‘*Iced Donuts*’.
80. Variations of configurations/compositions – ‘*Iced Donuts*’.
81. Mohd Fauzi Sedon, *Iced Donuts*, 2006 (background view and detail).
82. Mohd Fauzi Sedon, *Iced Donuts*, 2006, acrylic screen printing on plastic film and paper, stainless steel wire, eye screws, turnbuckles, swages, fold back clips, pine, sticky tape, 840x360x270 cm.
83. Shoes sale catalogue (detail).
84. Mohd Fauzi Sedon, *Buy 1 Get 1 Free*, 2006 (images detail in black and white).
85. The chart for image compositions/combinations – ‘*Buy 1 Get 1 Free*’.
86. Mohd Fauzi Sedon, *Buy 1 Get 1 Free*, 2006, acrylic screen printing on plastic film and paper, pine, mdf, acrylic paint, fluorescent lights, 600x270x270 cm.

87. Extracted images from Woolworths sale catalogues.
88. Mohd Fauzi Sedon, '*Big Brand Savings*' experiment detail, screen printing on plastic film, 120x40x90 cm.
89. The chart for image and colour compositions/combinations (example) – '*Big Brand Savings*'.
90. Mohd Fauzi Sedon, *Big Brand Savings*, 2006, acrylic screen printing on plastic film, paper, pine, mdf, acrylic paint, 840x360x270 cm.
91. The octahedron as a figure for harmonious hexads in the color sphere.

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## Appendix E: Curriculum Vitae

Born 1971, Batu Pahat, Johor, Malaysia.

### Education

- 1996 - Master of Arts in Fine Art  
University of Central England, Birmingham, U. Kingdom.  
1994 - Bachelor of Arts in Fine Art  
MARU University of Technology, Malaysia.

### Solo Exhibition

- 2006 *Screen 'part 2'*, Inflight Gallery, Hobart.  
*Screen*, Side Space Gallery, Salamanca Arts Centre, Hobart.  
2005 *Packages 'part 2'*, Avago Gallery, Salamanca Arts Centre, Hobart.  
*Packages*, Side Space Gallery, Salamanca Arts Centre, Hobart.  
2004 *Statement Series – True Colours*, NN Gallery, Selangor, Malaysia.

### Selected Group Exhibition

- 2006 *Transport*, Long Gallery, Salamanca Art Centre, Hobart.  
*CAST Annual Members Exhibition '06*, CAST Gallery, Hobart.  
2005 *Members Show 2005*, Long Gallery, Salamanca Art Centre, Hobart.  
*CAST Annual Members Exhibition '05*, CAST Gallery, Hobart.  
2004 *11<sup>th</sup> Asian Art Biennale*, Dhaka, Bangladesh.  
2003 *Open Show*, Shah Alam Gallery, Selangor, Malaysia.  
*Ipoh City-Silveritage Art Exhibition*, Casuarina Hotel, Perak, Malaysia.  
*Name Tag*, FSM UPSI, Tanjong Malim, Perak, Malaysia.  
2002 *Identities*, National Art Gallery, Kuala Lumpur, Malaysia.  
2001 *The Penang 1<sup>st</sup> Juried Art Fair 2001*, Penang, Malaysia.  
*Philip Morris Art Award*, National Art Gallery, Kuala Lumpur, Malaysia.  
2000 *Ipoh Art Festival V*, Ipoh, Perak, Malaysia.  
1999 *Philip Morris Art Award*, National Art Gallery, Kuala Lumpur, Malaysia.  
*Ipoh Art Festival IV*, Ipoh, Perak, Malaysia.  
1998 *Philip Morris Art Award*, National Art Gallery, Kuala Lumpur, Malaysia.  
*Cross Art*, LICT, Petaling Jaya, Selangor, Malaysia.  
1997 *Young Contemporary*, National Art Gallery, Kuala Lumpur, Malaysia.  
*PNB National Art*, PNB Gallery, Kuala Lumpur, Malaysia.  
1996 *Expressions*, Custard Factory, Birmingham, U. Kingdom.  
*MA Show*, BIAD, Birmingham, U. Kingdom.  
1995 *Selected Printmaking Show*, Petronas Gallery, Kuala Lumpur, Malaysia.

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## Awards and Grants

- 2003 *Incentive Award*, Shah Alam Gallery, Malaysia.
- 2002 *Research Grant*, Universiti Pendidikan Sultan Idris.
- 1998 *Honorable Mention*, Philip Morris Art Award, National Art Gallery, M'sia.
- 1993 *Dean's Award*, Sem. 08, FSSR, MARA University of Technology.
- 1992 *Dean's Award*, Sem. 05 & 06, FSSR, MARA University of Technology.

## Curatorial

- 2004 *Exhibition of National Visual Art Education Convention 2*, co-curated with Abdul Razak Jabar, National Art Gallery, Malaysia.
- 2000 *Exhibition of National Visual Art Education Convention*, co-curated with Zulkifli Yusoff, National Art Gallery, Malaysia.
- Zaba*, co-curated with Zulkifli Yusoff, Putra World Trade Centre, Kuala Lumpur, Malaysia.